SÔMANÂTH'S

RÂGAVIBÔDHA

EDITED WITH

INTRODUCTION AND TRANSLATION

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WITH

A FOREWORD

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FOREWORD

Mr. M. S. Ramaswami Aiyar has done much to popularise Music in Uuiversity Circles in South India. I write to express my appreciation of the valuable work which Mr. Aiyar is now doing. The work (Râgavibôdha) is brought out in the approved style with a learned Introduction, Sanskrit Text, and English Translation.

Students of Ancient Indian Music will, no doubt, find this book greatly helpful.

Andhra University
WALTAIR
7th March 1933

S. Radhakrishnan.

PREFACE.

The manuscripts of *Râgavibôdha* are found in Madras (Adyar), Poona, Baroda, Bikanir, and Oxford. Its text, along with the author's own commentary, was, for aught I know, first printed, at Poona in 1895, by Mr. Gharpur *alias* Purushôthama; while, only 129 verses (37 to 166) of its fifth Viveka were autographed, at Leipzig in 1904, by Richard Simon.

Again, a Maharati commentary on a few verses of each of its first four Vivekas, entitled " Râgavibôdhapravêsika, " was printed, at Bombay in 1911, by Mr. V. N. Bhatkhande; while, only 50 verses (19 of its first Viveka and 31 of its second Viveka) with the Sanskrit commentary and an English translation, were printed, at Poona in 1916, by Mr. K. B. Dêval, as an appendage to his *Theory of Indian Music.*

Of these published editions, Mr. Gharpur's alone is complete in itself; while, the rest is merely of a fragmentary character. Even that 'complete' edition is not without typographical and other errors, besides its being now out of print and, perhaps, out of stock.

As early as 1799, Sir William Jones had printed and published, at Calcutta, an essay on Sômanâth's *Râgavibôdha*, called " the Musical Modes of the Hindoos. " But I found it, as I shall show in these pages, to be more or less a prolix and irrelavent statement.

A fresh edition of *Râgavibôdha* containing, as it ought, a full and correct text, a true and free translation, and a historic and critical introduction is therefore felt as a desideratum, to supply which mine is an humble contribution or, at best, a provoker of a better one.

I feel bound to record here, with pleasure, that Pandit S. Subrahmanya Sastri of Tanjore helped me, as he had done in the case of *Svaramêlakalânidhi*, with a duly corrected version of the Sanskrit Text of *Râgavibôdha* and even otherwise gave me,

along with his co-worker, Mr. P. S. Sundaram Iyer, very valuable hints and suggestions.

I must also mention that I feel very obliged to Mr. R. Syâma Sastri of Mysore for his excellent translation of most of the Vivekas of *Ragâvibôdha*, which appeared in the Indian Music Journal (the sudden cessation of the publication of which prevented the learned translator from carrying his laudable work through) and which, during the progress of my present work, I had oft-and-on to consult, not without benefit.

Thanks be, also, to the Kabeer Printing Works, Triplicane, for its prompt and neat execution of the work.

It only remains for me to express my feelings of deep gratitude to that Royal Connoisseur of Music, that "Dakshina Janaka,"—His Highness the Maharaja of Mysore—but for whose substantial encouragement, I could not have tided over the difficulties incidental to a work of this kind and realised the long-cherished desire of doing some useful service to the music-world.

"BAI BHAVAN"
Triplicane
1st *March* 1933.

M. S. Ramaswami Aiyar.

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RAGAVIBODHA

INTRODUCTION

Râgavibôdha, like *Svaramêlakalânidhi*, is a standard Sanskrit work on the *Carnatic* Music. Its author, Sômanâth, like Râmâmâtya, was a native of Ândhradêsa ; and he lived in or about Rajahmundry. He belonged to the Sakalakala family ; his parents were Mudgalasoori and Jhâmpâmba ; his grandfather was the then well-known Pandit Mênganâth[1] ; and he himself was such a reputed Sanskrit scholar that he wrote, besides the present work, a commentary on Mimâmsa, called *Sômanâthiyam*. His stay at Benares for his education enabled him to pick up a bit of the *Hindustani* Music, which lent its color to his *Râgavibôdha*.

While each of Râmâmâtya and Sômanâth devoted only four chapters to expound the theory of Indian Music under four headings, viz., *Svara*, *Vîna*, *Mela*, and *Râga* ; the former wrote a prefatory chapter in honor of his patron, and the latter wrote a supplemental chapter on *Musical Compositions*.

Like Râmâmâtya, Sômanâth stated that he had written his work with the avowed object of reconciling the then conflicting views on Music[2]. Again, like Râmâmâtya, he recognised the *progressive* nature of Music and invoked the help of the Principle of *Lakshya*[3] in order to break loose from Shârngadêv and reduce his twelve *Vikritha*-svaras into seven.

It therefore appears rather very curious that, while he closely followed the plan of Râmâmâtya in these respects, as also in others,

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1. झाम्पाम्बया तयालं मुद्गलमालम्बदं कलये ।
सकलकलोपाख्यकुलः सांख्यवान्नाथमेङ्गनाथजनेः ।
मुद्गलसूरेस्तनुजस्तनुधीरपि सोमनामाऽहम् ॥—*Râgavibôdha.*

2. Cf. रागविबोधं विदधे विरोधरोधाय लक्ष्यलक्षणयोः—*Ibid.*

I however doubt, for obvious reasons, whether Sômanâth was really confronted with any conflicting views on music. For the discussion as to why the conflict of musical views arises from time to time, see the Introduction to my edition of *Svaramêlakalânidhi.*

3. Cf. लक्ष्यस्थित्यै प्रोक्तं शास्त्रार्थस्यान्यथात्वमपि—*Râgavibôdha.*

Sômanâth studiously avoided Râmâmâtya's name and made it appear that he looked up, for his guidance, to Shârngadêv, Kallinâth, and even to Hanumân. I am led to believe that, even long after, Râmâmâtya's name was either unknown or suppressed; for the reason that a few of the more important later writers, like Ahôbala and Bhâvabhatta, quoted, in their respective works, *Râgavibôdha* and not *Svaramélakalânidhi*.

But the fact that Ahôbala and Bhâvabhatta knew *Râgavibôdha*, the first in the middle of the 17th century and the second in the beginning of the 18th century, strikes at the very root of Sir William Jones's theory that one Col. Poliere discovered the book, for the first time, and brought it into light by accidentally purchasing it among other curiosities and allowing Sir William to have it transcribed in *Nagari* character in or about 1784.

The exact date of Sômanâth is not available; but since that of the publication of his work—*Râgavibôdha*— has been given, in the colophon[1], to be Saka 1531, Saumya Year, Asvini (Purattasi) Month, Sukla Paksha, Hastha Nakshathra, Agni Thithi, and Sômavâra—all of which correspond to Monday, September 18, 1609 A. D.[2], he may be deemed to have belonged to the 16th and 17th centuries.

Sômanâth took the existence of the twenty-two Srutis for granted and proceeded to build his Svara system thereon.

As regards the seven *Sudha*-svaras, he but followed the time-honored *Rule of the ancient Sudha-svaras*[3] and allocated them accordingly thus :—"The seven svaras are called Shadja, Rishabha, Gândhâra, Madhyama, Panchama, Dhaivatha, and Nishâda; and their signs are *Sa*, *Ri*, *Ga*, *Ma*, *Pa*, *Dha*, *Ni*. Their srutis are respectively 4, 3, 2, 4, 4, 3, 2; and these make up the total 22. They (that is, the seven svaras) become distinct or are heard

1. Cf. कुदहनतिथिगणितशके सौम्याब्दस्येषमासि शुचिपक्षे ।
सोमेऽग्नितिथौ रविभेऽकरोदमुं मौद्गलिः सोमः ॥—*Râgavibôdha.*

2. Vide L. D. Swamikannu Pillai's *Indian Ephemeris Vol. VI, page 21.*

N. B. In the face of this *exact* date of its publication, Sir. W. Jones vaguely described *Râgavibôdha* as a "very *ancient* composition"! Mr. K. B. Dêval, in his *Theory of Indian Music as expounded by Sômanâth* (*page 8*) tried to alter the word 'ancient' into 'eminent'. But the alteration only betrayed the hurry of the alterer, inasmuch as the word 'eminent', unlike 'ancient', did not fit in with the phrase "less old", that occured three words after.

3. Cf. चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतौ ॥

distinctly in the 4th, 7th, 9th, 13th, 17th, 20th and 22nd srutis respectively.[1]

The Sudha-svaras of Sômanâth, then, may be tabulated as follows :—

Number of Srutis	Sudha-svaras
1	
2	
3	
4	**Sa**
5	
6	
7	**Ri**
8	
9	**Ga**
10	
11	
12	
13	**Ma**
14	
15	
16	
17	**Pa**
18	
19	
20	**Dha**
21	
22	**Ni**

(FIG. 1)

This same allocation of the *Sudha* svaras, Sômanâth chose to emphasise in terms of the Vina thus :—"Below the fourth wire, twenty-two small frets are so placed that the wire, when pressed against them, produces twenty-two sounds, each higher than the preceding one. Between any two of these twenty-two sounds, which are called *Srutis*, it is not desirable to produce any other sound. The 4th wire, when left free, produces *Shadja;* on the 3rd fret, it produces *Rishabha;* on the 5th fret, Gândhâra; on

1. Cf. षड्जर्षभगान्धारा मध्यमपञ्चमधैवतनिषादाः ।
इत्याभिधास्तेऽमीषां सरिगमपधनीति संज्ञाऽन्या ॥
तेषां श्रुतयः क्रमतो वेदा रामा दृशौ तथांबुधयः ।
निगमा दहनाः पक्षावेवं द्वाविंशतिः सर्वाः ॥
तुर्यां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्याम् ।
सप्तदशीविंशीद्वाविंशीषु च ते स्फुटाः क्रमतः ॥—*Râgavibôdha.*

the 9th fret, *Madhyama* ; on the 13th fret, *Panchama* ; on the 16th fret, *Dhaivatha* ; on the 18th fret, *Nishâda ;* and on the 22nd fret, *Shadja*, which is twice as high in pitch as the former (or fundamental) Shadja[1].

The Vina, its twenty-two frets, and the seven *Sudha*-svaras may be illustrated in the following manner :—

(FIG 2)

As regards the *Vikritha*-svaras, Sômanâth observed : " The ancient writers mentioned twelve *Vikritha*-svaras. But only seven of them can be distinctly heard and have a separate existence; while, the remaining five are identical with other svaras (and may therefore be dropped)"[2]

The twelve *Vikritha*-svaras, which formed the *basis* [3] of other Râgas than the Sudha Scale, seem to have come from the remote time of Sadasiva [4] down to the sixteenth century A. D., when Râmâmâtya broke loose, for the first time, from the ancient system and dared to reduce the time-honored twelve *Vikritha*-svaras into seven.

Sômanâth but followed suit and observed, "I shall state the seven *Vikritha*-svaras together with their names. When *Ga* takes the first sruti of *Ma*, it is called *Sâdhârana* ; but when it takes the second sruti of *Ma*, it is called *Anthara*. When, again, *Ni* takes the first sruti of *Sa*, it is called *Kaisiki* ; but when it takes the

---

1. न्यस्याः सूक्ष्माः सार्योऽथ द्वाविंशतिरध्यश्वरमतन्त्र्याः ।
   तन्त्री यथेयमुच्चोच्चतररवा किमपि तासु स्यात ॥
   ध्वतर्नैष्टोऽन्यरवः श्रुतय इति रवा इहान्त्यतन्त्र्यां सः ।
   ऋषभस्तृतीयसार्यां गःपञ्चम्यां नवम्यां मः ॥
   पस्तु त्रयोदशीस्थः षोडश्यष्टादशी स्थितौ च धनी ।
   द्वाविंशीस्थः षड्जो द्विगुणसमः पूर्वषड्जेन ॥—*Râgavibôdha*
2. द्वादश विकृतान्पूर्वे वदन्ति तत्र तु पृथक् पृथग्ध्वनितः ।
   सप्तैव स्युर्भिन्ना न पञ्च यदिमे समध्वनयः ॥ *Ibid*
3. रागान्तरोत्पत्तिनिमित्तभूतान्स्वरान्वदामो विकृतान्क्रमेण ।—*Sangithasudha*
4. एवं स्वरा द्वादश ते निरुक्ताः सदाशिवाद्यैर्विकृताभिधानाः—*Ibid*

second sruti of *Sa*. it is called *Kâkali*. The three svaras *Ni*, *Ga*, *Ma*, when they respectively take the third sruti of *Sa*, *Ma*, *Pa*, may preferably be called Mridu *Sa*, Mridu *Ma*, and Mridu *Pa*." [1]

Remembering what I stated in the Introduction to my edition of *Svaramélakalânidhi* as regards the twelve *Vikritha*-svaras which Shârngadêv transmitted to us and which Sômanâth reiterated in his Commentary to Chap. I, Verse 25 of *Ragavibôdha*, we shall now proceed to formulate the following table and try to have a comparative view of the *Sudha-Vikritha*-Svaras prevailing in the times of Shârngadêv, Râmâmâtya, and Sômanâth:—

Number of Srutis.	Sudha Svaras	VIKRITHA SVARAS.		
		Shârngadêv	Râmâmâtya	Sômânâth
1		Kaisiki *Ni*	Kaisiki *Ni*	Kaisika *Ni*
2		Kâkali *Ni*	Kâkali *Ni*	Kâkali N*i*
3		Chyutha *Sa*	Chyutha *Sa*	Mridu *Sa*
4	Sa	Achyutha *Sa*		
5				
6				
7	Ri	Vikritha *Ri*		
8				
9	Ga			
10		Sâdhârana *Ga*	Sâdhârana *Ga*	Sâdhârana *Ga*
11		Anthara *Ga*	Anthara *Ga*	Anthara *Ga*
12		Chyutha *Ma*	Chyutha *Ma*	Mridu *Ma*
13	Ma	Achyutha *Ma*		
14				
15				
16		{ Vikritha *Pa* / Kaisiki *Pa*	Chyutha *Pa*	Mridu *Pa*
17	Pa			
18				
19				
20	Dha	Vikritha *Dha*		
21				
22	Ni			

(FIG. 3)

विकृतान्सप्तैव वच्मि सह नाम्ना ।
साधारणोऽन्तरश्च श्रुतिं श्रुती चैत्य गो मस्य ॥
निः कैशिकी च काकल्यथ सस्यैकां भजंश्च तां ते द्वे ।
निगमा मृदुपरसमपाः समस्तृतीयश्रुतिस्थिताः ॥—*Râgavibôdha*

It is clear, from Fig. 3, that the seven *Vikritha*-svaras of both Râmâmâtya and Sômanâth are substantially the same, except the names of a Vikritha *Sa*, a Vikritha *Ma*, and a Vikritha *Pa* have been a little differentiated.[1] Even this little difference was due to the fact that Sômanâth, unlike Râmâmâtya, had allowed himself to be influenced by the North Indian Music.[2]

Again, the reasons adduced by both Râmâmâtya and Sômanâth for reducing the ancient *twelve* Vikritha-svaras into *seven* are identically the same, namely :—" Achyutha *Sa* and Achyutha *Ma* are not different from Sudha *Sa* and Sudha *Ma* ; nor are the four srutied *Ri* and *Dha* different from Sudha *Ri* and *Dha ;* nor is even the four-srutied *Pa* different from Vikritha or three-srutied *Pa* ".[3]

The convincing nature of these " reasons ", even a glance at Fig. 3 will surely emphasise.

What, then, led Shârngadêv and his predecessors right up to Sadasiva to adopt, in the face of these plain *reasons*, the ancient twelve *Vikritha*-svaras and closely stick to them for centuries together ? In other words, what was the *genesis* of the ancient twelve *Vikritha*-svaras, which remained intact from time immemorial right down to the sixteenth century ?

Kallinâth, in his *Commentary*, attributed the origin of the ancient twelve *Vikritha*-svaras to the equally ancient system of the Grâmas.[4]

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1. Râmâmâtya's Chyutha *Sa*, *Ma* and *Pa* form Sômanâth's Mridu *Sa*, *Ma* and *Pa*.

2. Look at the North Indian names Sômanâth chose to give in I-32 of his *Râgavibôdha* :—

तीव्रश्चतुःश्रुतित्वे पञ्चश्रुतिकत्व एव तीव्रतरः ।
षट्श्रुतिकत्वे तीव्रतम इति परं ता यथायोग्यम् ॥

N.B. " Chathusruti is *Thivra* ; Panchasruti, *Thivrathara* ; and Shatsruti, *Thivrathama* ". Compare also the free use of *Thivra* in verses 2, 3, 4 of III Chapter ; and again, in the Commentary to III. I of *Râgavibôdha*, the North Indian word *Thât* थाट् is used for the South Indian *Mêla* by way of reference.

3 Cf. न पृथक् शुद्धसमाभ्यामच्युतसमकौ चतुःश्रुती च रिधौ ।
शुद्धरिधाभ्यां विकृतस्त्रिश्रुतिपादपि चतुःश्रुतिपः ॥—*Râgavibôdha.*

4. Cf. षड्जमध्यमग्रामद्वयापेक्षया क्रमप्राप्तान्विकृतस्वरान् लक्षयति—*Ratnakara's Commentary.*

Now, therefore, we shall study the nature of the *Grâmas* and ascertain whether and, if so, how their system brought about the existence of so many as *twelve* Vikritha-svaras, as opposed to the later *seven* and the modern *five*.

For the same reasons as I stated in the Introduction to my edition of *Svaramêlakalânidhi*, I shall avail myself of this opportunity, even at the risk of digressing, for the time being, from the main theme to elaborately deal with the three ancient musical terms, viz. *Grâma*, *Moorchana*, and *Jâti*; just as I did in the case of the 17th verse of Chapter V of Râmâmâtya's *Svaramêlakalânidhi*, to elaborately deal with the two ancient musical terms, viz, *Mârga* and *Dêsi*.

There is, still, another reason[1], why I should do what I now propose to do. The very Sômanâth, to whose *Râgavibôdha* the present essay is prefixed as an Introduction, dealt with the same point, in Chapter I, Verses 39 to 43, but very meagrly.[2] It

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1. This 'another reason' shows that there is no digression at all but merely an elaboration of Sômanâth's meagre description.

2. And that 'meagre description' is as follows :—

स्वरनिकरो ग्रामः स्यादाधारो मूर्च्छनाक्रमादीनाम् ।
षाड्जो माध्यम इति च द्वेधा स तयोः प्रधानत्वात् ॥ (३९)

Grâma is the name given to a collection of (all the available) svaras; and it forms the foundation of *Moorchanas* etc. And, again, its two important kinds are Shadja Grâma and Madhyama Grâma. (39)

धत्ते रिमयोरन्त्यादिमे श्रुती गो निरप्यमू धसयोः ।
धः पान्त्यांचेद्गान्धारग्रामः स्वर्गलोकेऽन्यः ॥ (४०)

When *Ga* takes the last sruti of *Ri* and the first sruti of *Ma*; when *Ni* takes the last sruti of *Dha* and the first sruti of *Sa*; and when *Dha* takes the last sruti of *Pa*; the result is the formation of Gândhâra-Grâma—a third kind prevalent in Heaven. (40)

स्वान्त्यश्रुतावुपान्त्यश्रुतौ च सति पञ्चमे क्रमात्स स्यात् ।
किंतु विकारोदेश्यां न पञ्चमे तदिह सः प्रथमः ॥ (४१)

When *Pa* remains on its own last (fourth) sruti, it is Shadjagrâma; but when *Pa* remains on its last but one (third) sruti it is Madhyamagrâma. In Dêsi Râgas, however, the *Pa* of Shadagrâma undergoes no change. (41)

beloves me, therefore, not to complain about the meagreness but to explain it, if need be, even elaborately.

What were the *Grâmas?* Let me first tell the reader what the various writers on Indian music, ancient and modern, wrote on that term.

Both Bharata and Dathila did not choose to define the term *Grâma*. Mathanga it was that dared, perhaps for the first time, to define it and observed, in his *Brihad Dési* :—" Thus it is decided—just as all the members of a joint family live together, so too (all the Sudha-Vikritha-Svaras are brought together under one common, generic name—)*Grâma* "[1]

Later on, Nârada and Shârngadêv gave us, alike, a laconic definition of the term :—ग्रामः स्वरसमूहः स्यात् ।

[*A 'Grâma is a collectiôn of (all the) Svaras.*]

In trying to explain Shârngadêv's definition, Kallinâth, in his *Commentary*, only expanded the observation of Mathanga : " Just as, in the world, a group of people is said to belong to a Grâma (village) ; so too, a group of (all the Sudha-Vikritha) Svaras is spoken of as belonging to a *Grâma*[2] ".

स्वरसप्तकस्य सक्रममारोहश्चावरोहणं यदिह ।
सा मूर्च्छना भिदोऽस्या उत्तरमन्द्रादिकाः सप्त ॥ (४२)

The ascent and descent, in order, of the seven svaras is *Moorchana*. It is of seven kinds beginning with Utharamandra. (42)

मध्यस्थसादिराद्याधःस्थन्याद्यादिकः पराः षट् च ।
क्रम आरोहणमेषां षाडवमिह षट्स्वरं किमपि ॥ (४३)

The first *Moorchana* is that which begins with *Sa* of the middle octave and the remaining six are formed with the initial *Ni* and the other svaras of the lower octave. In all these varieties, only the ascending svaras are important and should, therefore, be taken into account. If a Moorchana deals with six svaras it is called Shadava Moorchana. (43)

1. Cf. यथा कुटुम्बिनः सर्वे एकीभूत्वा वसन्ति हि ।
सर्वलोकेषु स ग्रामो यत्र नित्यं व्यवस्थितः ॥—*Brihad Dêsi.*

2. Cf. यथालोके जनसमूहो ग्राम इत्युच्यत एवमत्र स्वरसमूहो ग्राम इति विवक्षितः—

Kallinâth's. Commentary.

Other writers, such as for instance, Pundarika Vittala,[1] Sômanâth[2], Dâmôdara[3], Raghunâth[4], Venkatamakhi[5], Ahôbala[6], and Bhâvabhatta[7] trod in the footsteps of Shârngadêv, one after another, and merely quoted his definition of *Grama* either *verbatim* or with a little modification; though two of them added Kallinâth's explanation as well[8].

As regards the modern writers on Indian Music, both Indian and European, almost all of them, not excluding Mr. J. D. Paterson, have been significantly silent on the interpretation of the word, *Grâma*, as a whole, though they waxed eloquent in speaking about its divisions. I made a special mention of Mr. Paterson; for, in 1809, he contributed, to the *Asiatic Researches*, Vol IX, an article avowedly on *Grâmas*, wherein he was careful to avoid defining that term.

Hence, Shârngadêv's definition of *Grâma*, coupled with Kallinâth's explanation thereof, forms—and indeed must be taken as—an authority for all the future musicians to follow.

Let us therefore study Shârngadêv's position on the point, a little more in detail; and let us, for this purpose, proceed from the known to the unknown, that is, from the modern, to the ancient, notion of a *Scale*[9].

The word 'Scale' is derived from Latin *scala*, a ladder. Anything graduated, especially when applied as a measure, is a scale. It was found by actual measurement, by an instrument called *Syren*, that the tonic *Sa* produces 256 vibrations a second;

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1. Cf. { ग्रामः स्वराणां गदितः समूहः ।—*Sadrâgachandrôdaya.*
   स्वराणां निचयो ग्रामः ।—*Râgamanjari.* }
2. „ स्वरनिकरो ग्रामः स्यात् ।—*Râgavibôdha.*
3. „ ग्रामः स्वरसमूहः स्यात् ।—*Sangithadarpana.*
4. „ ग्रामः स्वराणां समुदायरूपः ।—*Sangithasudha.*
5. „ स्वरसमूहात्म ग्रामलक्षणम् ।—*Chathurdandiprakâsika.*
6. „ ग्रामास्त्रयः प्रोक्ताः स्वरसन्दोहरूपिणः ।—*Sangithapârijâtha.*
7. „ ग्रामः स्वरसमूहः स्यात् ।—*Anupasangitharatnâkara.*
8. „ (a) यथाजनसमूहो ग्रामो लोके एवमत्र स्वरसमूह इत्यर्थः—*Sômanâth's Commentary.*

   (b) यथा जनसमूहस्य लोके ग्राम इति प्रथा ।
   तथा स्वरसमूहोऽत्र ग्राम इत्युपचर्यते ॥—*Chathurdandiprakâsika.*

For, as a collection of Svaras, *Grâma* is associated with a Scale.

Ri, 288 ; *Ga*, 320 ; *Ma*, $341\frac{1}{3}$; *Pa*, 384 ; *Dha*, $426\frac{2}{3}$; *Ni*, 480 ; and the octave *Sâ*, 512. Since there is, thus, a *graduated* increase in the number of vibrations of these eight notes, the whole series of them came to be known as a *Scale* which may be defined as a *graduated, or ladder-like, arrangement of notes, in the order of pitch, from a given tonic to its octave, both inclusive.* Sa-Ri-Ga Ma-Pa-Dha-Ni-Sâ is, then, a Scale.

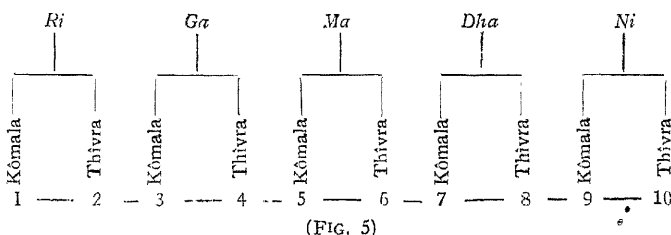
Remembering the respective vibrations of the eight notes of the scale, given above, we are now in a position to deduce that, if the tonic *Sa* is taken as a unit, that is, as 1; *Ri* should be taken as $1\frac{1}{8}$; *Ga*, as $1\frac{1}{4}$; *Ma*, as $1\frac{1}{3}$; *Pa*, as $1\frac{1}{2}$; *Dha*, as $1\frac{2}{3}$; *Ni*, as $1\frac{7}{8}$ and octave Sâ, as 2. In other words, the interval between the tonic *Sa* and each of the other seven notes, including octave *Sâ*, may be represented to be $\frac{1}{1}$, $\frac{9}{8}$, $\frac{5}{4}$, $\frac{4}{3}$, $\frac{3}{2}$, $\frac{5}{3}$, $\frac{15}{8}$, $\frac{2}{1}$. Taking the L. C. M. of the denominators and multiplying it with each of the eight fractions, we arrive at the following whole figures to represent the intervals of the eight notes, viz. 24, 27, 30, 32, 36, 40, 45, and 48.

The following table gives the reader the symbols of the notes, the intervals between the tonic and each of the succeeding notes, the vibrations, and also the intervals of two successive notes in the scale :—

Designation	Tonic	Super-Tonic	Medi-ant	Sub-Domi-nant	Domi-nant	Sub-Medi-ant	Lead-ing Note	Octave
Symbols	*Sa*	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*	*Sâ*
Intervals	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{15}{8}$	2
Vibrations	24	27	30	32	36	40	45	48
Intervals of two successive notes		$\frac{9}{8}$	$\frac{10}{9}$	$\frac{16}{15}$	$\frac{9}{8}$	$\frac{10}{9}$	$\frac{9}{8}$	$\frac{16}{15}$

(FIG. 4)

Regarding the intervals of two successive notes in a scale, we found that, in Fig. 4, the following ratios were obtained :—$\frac{9}{8}$ thrice, $\frac{10}{9}$ twice, and $\frac{16}{15}$ twice. Special names have been given to these outstanding ratios in a scale. For instance, $\frac{9}{8}$ is a Major Tone ; $\frac{10}{9}$ is a Minor Tone ; and $\frac{16}{15}$ is a Semi Tone. We have generally in a scale three major tones, two minor tones and two semitones: If therefore we insert semitones between the whole tones in a scale ; we get, in all, *twelve* of them in number.

The same conclusion may be arrived at in a different way. Our own writers grouped the seven notes under two main divisions, *Prakrithi* and *Vikritha*. The *Prakrithi*-notes are those which are fixed and do not admit of any variation or classification, viz, *Sa* and *Pa* ; while, the *Vikritha*-notes are those which admit of variations or classifications, viz, *Ri*, *Ga*, *Ma*, *Dha*, *Ni*. The classification of the five *Vikritha*-notes may be illustrated thus :—

(FIG. 5)

There are thus ten notes of the *vikritha*-type which, when tacked on to the two *prakrithi*-notes, gives us in all *twelve* notes.

And these *twelve* notes may be graphically written thus:—

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	
Sa	Ri_1	Ri_2	Ga_1	Ga_2	Ma_1	Ma_2	Pa	Dha_1	Dha_2	Ni_1	Ni_2	Sâ
1 —	2 —	3 —	4 —	5 —	6 —	7 —	8 —	9 —	10 —	11 —	12 —	13

(FIG. 6)

In this Fig. 6, we have thirteen notes, *viz*, the *ten* vikritha-notes, the *two* prakrithi--notes, and the octave *Sâ*. The figures 1 and 2, appended right below the vikritha notes show that those notes are Kômala and Thîvra respectively. For instance, Ri_1 means Kômala *Ri* and Ri_2 means Thîvra *Ri*.

The reader will find that, as between the thirteen notes of Fig. 6, there are twelve intervals, marked in Roman numbers. These twelve intervals the Europeans regard as the smallest ones and call Semitones. And we may call them *Dvisrutis*.

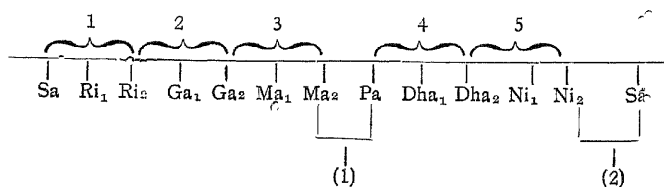
Now, we first thought that a ladder-like arrangement of *seven* notes and an octave was a Scale. But, again, we are confronted with another ladder-like arrangement of *twelve* notes and an octave, as in Fig. 6. Are we to call the latter a Scale or not?

An answer to this question involves a deeper study of Fig. 6. It is ordinary arithmetic that two semitones make one tone and that the twelve semitones of Fig. 6 makes six tones in all. Can we sing the twelve semitones, or, for that matter, the six tones in succession? The whole musical world proclaims we cannot; and Aristoxenes goes to the extent of saying that the human voice cannot sing even three semitones in succession.

The reason is not far to seek. In singing a Hindu scale, the dominant *Pa*, cannot, as a rule, be avoided, inasmuch as it forms a *prakrithi*-note along with, and the samvâdî note of, *Sa*; and both *Sa* and *Pa* often form the consonant drones. For example, *Sa* to Ri_2 is a tone; Ri_2 to Ga_2 is again a tone; Ga_2 to Ma_2 is further again a tone. Thus we find that, in the first tetrachord, viz, Sa-*Ri*-Ga-*M*a, there are three tones. After Ma_2 comes the co-drone *P*a which, I repeat, cannot ordinarily be avoided. Hence one has necessarily to pass from Ma_2 to *P*a which is only a semitone. Starting, again, from *P*a, which forms the first note of the second tetrachord, one traverses first from *Pa* to Dha_2 which is a tone; then from Dha_2 to Ni_2 which is again a tone; and finally from Ni_2 to Sâ which is only a semitone.

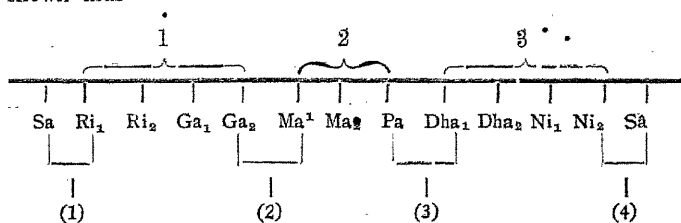
The scale, we have been studying, is *Kalyâni* which is sung thus:—

Sa — Ri_2 — Ga_2 — Ma_2 — Pa — Dha_2 — Ni_2 — Sâ.

And the process of selecting these eight notes from Fig. 6 may be shown thus —

(FIG. 7)

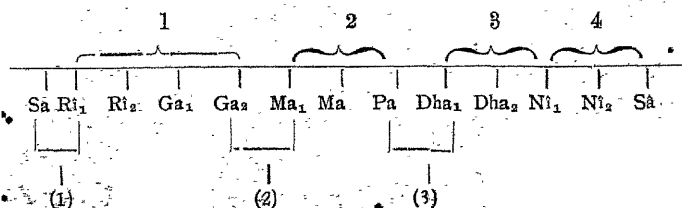
The sign denotes the *tone*, while the sign denotes the *semitone*. We have, for *Kalyâni*, five tones and two semitones.

Take, again, the most popular Scale of South India, *Mâyâmâlavagowla*, which is sung thus:—

Sa — Ri_1 — Ga_2 — Ma_1 — *Pa* — Dha_1 — Ni_2 — *Sâ*; and the process of selecting these eight notes from Fig. 6 may be shown thus:—

(FIG. 8)

We have here three tones and four semitones. Of the three tones, the first and the third will be found to consist each of one full tone and a residue, but are, for all practical purposes, deemed to be each one *whole* tone.

Take, again, *Vakulâbharana* which is sung thus:—

Sa — Ri_1 — Ga_2 — Ma_1 — Pa — Dha_1 — Ni_1 — Sâ ; and the process of selecting these eight notes from Fig. 6 may be shown thus:—

(FIG. 9)

Here, we have four tones and three semitones, though the first tone leaves a residue behind.

We are, now, in a position to arrive at the following important conclusions:—

I. A full scale[1] *consists of twelve semitones or six tones; but it is not singable.*

II. A singable scale[2] *consists of five tones or less (but not less than three) and two semitones or more (but not more than four.)*

Do the notes, in Fig. 6, form a *Scale* in the strict sense of the term? That was the question we began with.

Scale or no scale, one thing is certain. A group of thirteen notes, as illustrated in Fig. 6, is not, at all, singable.

Since the prevalent opinion, regarding a musical scale, is that it is invariably singable and since the said group of thirteen notes is not singable; we shall agree to call that unsingable group of thirteen notes, as illustrated in Fig. 6, by a special or distinguishable name, say, a "Group Scale."

May I, then, define a *Group Scale* to be a *mere collection of notes, preserved as such, for the purpose of selection*?

This point agreed, let us proceed to note that, even to-day, we have that Group Scale of Fig. 6 which, though unsingable, is yet preserved as a collection of notes for the purpose of selecting, out of them, singable scales and that, what "Group Scale" of Fig. 6 is to the *modern* music, "Grâma" was to the *ancient* music, of India.

Hence it was that Shârngadêv defined *Grâma* to be a *Svara-samooha* or a mere collection of notes; and hence it was that Kallinâth compared our musical *Grâma* to our country's *Grâma* or village.

This beautiful comparison Mr. Clements happily understood and rightly wrote, in his *Introduction to the Study of Indian Music*: "A *Grâma* might be regarded as a *string of notes*, ranging through three or four octaves". But Mr. Fox Strangways happened to wholly misunderstand it; otherwise, he would not have written, in a footnote of his *Music of Hindostan*: "The usual explanation is that the notes are arranged in a scale as mankind are in a village, which gives rather a poor sense".

1. Cf. Fig. 6.
2. Cf. Figs. 7, 8, and 9.

The correct explanation of the comparison, under consideration, is as follows: Just as, in a Grâma (village), there live all kinds of persons, wanted and unwanted; so too, in a musical *Grâma*, there are all kinds of svaras, wanted and unwanted. Just, again, as from a collection of village people, only a few that are wanted, for the time being, are constituted into a working committee for the purpose of daily administration; so too, from a collection of svaras, only a few that are wanted, for the time being, are constituted into a singable scale for the purpose of daily entertainment.

Can I, at this stage, conclude this portion of the subject, by giving the reader a clear-cut definition, of my own, regarding the ancient *Grâma*? I fear I cannot. For, a full and unambiguous definition of the term *Grâma* involves a mention—and, I may even say, a definition—of another musical term, *Moorchana*. In fact, no Sanskrit writer defined the term *Grâma* without, at the same time, mentioning the term *Moorchana* along with it.[1]

What, then, were the ancient *Moorchanas*? This time, Bharata condescended to furnish us with his definition[2] of the term, though Dathila was, as usual, silent on the point. But Mathanga's definition was more elaborate and ran thus: "That by which a Râga is modulated is *Moorchana*, which consists of seven svaras singable in their natural order of ascent and descent".[3] Nârada but copied Mathanga, though his wording was a little different.[4]

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1. This statement necessitates the cleaning of our slates. The definitions of *Grâma*, given in page 9 are therefore *partial*; and the addition of a phrase about *Moorchana* makes one and all of them *full*, thus:—

(1) ग्रामः स्वरसमूहः स्यान्मूर्च्छनादेः समाश्रयः—*Sangitharatnâkara.*
Sangithadarpana and *Anupasangitharatnâkara.*
(2) ग्रामः स्वराणां गदितः समूहो यो मूर्च्छनाद्याश्रयतां प्रपन्नः—*Sadrâgachandrôdaya.*
(3) स्वरनिकरो ग्रामः स्यादाधारो मूर्च्छनाक्रमादीनाम्—*Râgavibôdha.*
(4) स मूर्च्छनाद्याश्रयतामुपेतो ग्रामः स्वराणां समुदायरूपः—*Sangithasudha.*
(5) Ahôbala adds to his definition of *Grâma*, the phrase मूर्च्छनाधारभूतास्ते

2. Cf. क्रमयुक्ताः स्वराः सप्त मूर्च्छनास्त्वभिसंज्ञिताः—*Nâtya Sâstra.*

3. Cf. मूर्च्छते येन रागो हि मूर्च्छनेत्यभिसंज्ञिता।
आरोहणावरोहणक्रमेण स्वरसप्तकम्—*Brihad Dêsi*

4. Cf. क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम्।
मूर्च्छनेत्युच्यते ॥—*Sangithamakaranda.*

But Shârngadêv[1], Damôdara[2], Bhâvabhatta[3], and even Venkatamakhi[4] copied Nârada, word for word. While, Pundarika Vittala[5], Sômanâth[6], Raghunâth[7], and Ahôbala[8] differed only in the matter of language.

If, therefore, a *Grâma* was a mere string of all the Sudha-Vikritha svaras and was, as such, *unsingable*; a selection of seven notes, from out of that *string*, must necessarily have been made with a starting point, so that the selected scale, technically called 'Moorchana' might be *singable*. But in order to actually sing the scale, so selected, something beyond the starting point was required—something to establish its harmonic individuality, viz., Graha, Amsa, Nyâsa, Vâdi and Samvâdi, all of which conjointly converted the *Moorchana* into a *Jâti*[9].

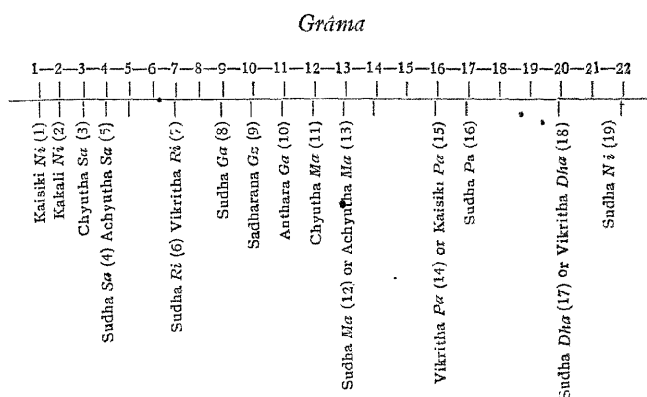
To sum up. A mere *unsingable* string of all the notes was a *Grâma*; a scale of *seven* notes, selected from out of the string of the Grâma with a starting point, *singable* in their natural order of ascent and descent, was a *Moorchana*; and when, in the 'Moorchana,' a harmonic individuality was established with the help of Graha, Nyâsa, Vâdi, and Samvâdi, the very Moorchana took the name of *Jâti*.

Now, I think, I may venture to define, in one sentence, all the three ancient terms, viz. *Grâma*, *Moorchana*, and *Jati* thus:—A *Grâma* was an unsingable Group-Scale, so to speak, consisting of all the Sudha-Vikritha Svaras, collected together and preserved, as such, for the purpose of selecting, from that Group-Scale, any desired set of seven notes with a starting point—which (set), when sung in the natural order of the ascent and descent, was called *Moorchana* and which, when a harmonic individuality was estab-

Sangitharatnâkara[1], *Sangithadarpana*[2], *Anupasangitharatnâkara*[3], and *Chathurdandiprakâsika*[4]—all copied the above definition of *Sangitha makaranda*.

5. आरोहणं च क्रमतोऽवरोहः सप्तस्वराणामिति मूर्च्छनोक्ता· *Sadrâgachandrôdaya.*
6. स्वरसप्तकस्य सक्रममारोहश्चावरोहणं यदिह सा मूर्च्छना । -*Ragavibôdha.*
7. सप्तस्वराणां क्रमतोऽविरोहावरोहणे ते खलु मूर्च्छना स्यात् —*Sangithasudha.*
8. आरोहश्चावरोहश्च स्वराणां जायते यदा ।
   तां मूर्च्छनां तदा लोके आहुर्ग्रामाश्रयां बुधाः ॥—*Sangithapârijâtha.*
9. The modern substitutes of the ancient Grâma, Moorchana and Jâti are the Group-Scale of Fig. 6, Mêla, and Râga respectively.

lished with the help of Graha, Amsa, Nyâsa, Vâdi, and Samvâdi, took the name of *Jâti*.

To illustrate my definition, let the following Diagram represent the ancient *Grâma* of the (7+12=) 19 Sudha-Vikritha Svaras :—

Grâma

(FIG. 10)

Let the reader, if he can, try to sing all the nineteen Sudha-Vikritha Svaras of Fig. 10, in succession. Surely, he will find it impossible to sing them. Indeed, the *Grâma* of Fig. 10 was never intended to be sung but only to serve as a mere *svara-samooha* or repository of the then prevailing svaras for the musicians to select their (singable) *Moorchanas* from.

As a matter of fact, our ancient musicians did select from out of the (unsingable) *Grâma* of Fig. 10, at first, three 'Moorchanas' but only *three*—one with *Sa* as the starting point; another, with *Ma*; and still another, with *Ga*. But, strange to say, they called these three new selections, not by the new name of the 'Moorchanas' but by the old name of the 'Grâmas'. In other words, they created a new thing but retained the old name.

Thus, the word 'Grâma' lost its original meaning and acquired another, absolutely unconnected with the original. Instead of the only one, old, and unsingable *Grâma* of the nineteen Sudha-Vikritha svaras of Fig. 10, there came into existence three new singable *Gramas* of seven selected svaras, called *Sa*-Grâma, *Ma*-Grâma, and *Ga*-Grâma.

Just as the European C-Scale begins with C; so too, *Sa*-Grâma began with *Sa*; *Ma*-Grâma, with *Ma*; and *Ga*-Grâma, with *Ga*. Again, just as the European Music has, even to-day, only two principal scales—major and minor—to proceed with; so too, our ancient music had only three principal scales to proceed with, viz, *Sa*-Grâma, *Ma*-Grâma, and *Ga*-Grâma, anything beyond which our ancestors either knew not or did not care to know, for a long time.[1]

Hence, almost all the ancient text-book writers on Indian Music invariably dealt with these *Grâmas*. I said 'almost all'; because, of the five ancient text-book writers, *viz*, Bharata, Dathila, Mathanga, Nârada, and Sharngadêv, the first omitted *Ga*-Grâma altogether;[2] the second two made only a slight reference to it;[3]

1. After that *long time*, came the *Moorchanas*, arising out of each of the three *Grâmas* which, as time further went on, developed themselves into *Jâtis*, and thereby formed the nucleus of the modern Râga-System. Be it noted, here that the ancient text-book writers spoke of the *Moorchanas* arising from *each* of the three *Grâmas* (and not from the *Grâma* of Fig. 10). In fact, the first, three selections were made from the *Grâma* of Fig. 10 and called *Grâmas* themselves, while the further formation of other scales by modulation or change of keys got the name of *Moorchanas*.

2. Cf. अथ द्वौ ग्रामौ षड्जो मध्यमश्चेति ।—*Nâtya Sâstra.*

3. Cf. (a) × × ग्रामौ द्वौ षड्जमध्यमौ ।
केचिद्गान्धारमप्याहुः स तु नेहोपलभ्यते ॥—*Dathilam.*

(b) षड्जमध्यमसंज्ञौ तु द्वौ ग्रामौ विश्रुतौ किल ।
गान्धारं नारदो ब्रूते स तु मर्त्यैर्न गीयते ॥—*Brihad Dêsi.*

while the last two alone chose to describe it in detail. With regard to the other two *Grâmas* (*Sa* and *Ma*), Bharata gave a full description of both of them :[2] Dathila only copied it, though in his own way ;[3] Mathanga silently passed over it ; and Nârada curiously blundered at it[4]. Hence, Shârngadev drew his materials

1. Cf. (a) रिमयोः श्रुतिरेकैका गान्धारस्य समाश्रया ।
पञ्चमश्श्रुतिरेका च निषादश्श्रुतिसंश्रया ॥
गान्धारग्रामसमाचष्टे तदा तं नारदोऽब्रवीत् ।
प्रवर्तकः स्वर्गलोके ग्रामोऽसौ न महीतले ॥—*Sangithamakaranda.*

(b) रिमयोः श्रुतिमेकैकां गान्धारश्चेत्समाश्रितः ।
पश्रुतिं धो निषादस्तु धश्रुतिं सश्रुतिं श्रितः ॥
गान्धारग्रामसमाचष्टे तदा तं नारदो मुनिः ।
प्रवर्तते स्वर्गलोके ग्रामोऽसौ न महीतले ॥—*Sangitharatnâkara.*

2. Cf. (a) तिस्रो द्वे च चतस्रश्च चतस्रस्तिस्र एव च ।
द्वे चतस्रश्च षड्जाख्ये ग्रामे श्रुतिनिदर्शनम् ॥

(b) मध्यमग्रामे तु श्रुत्यपकृष्टः पञ्चमः कार्यः ।

(c) षड्जश्चतुःश्रुतिर्ज्ञेय ऋषभस्त्रिःश्रुतिः स्मृतः ।
द्विश्रुतिश्चापि गान्धारो मध्यमश्च चतुःश्रुतिः ॥
चतुःश्रुतिः पञ्चमः स्यात् त्रिश्रुतिर्धैवतस्तथा ।
द्विश्रुतिस्तु निषादः स्यात् षड्जग्रामे स्वरान्तरे ॥

(d) चतुःश्रुतिस्तु विज्ञेयो मध्यमः पञ्चमः पुनः ।
त्रिश्रुतिर्धैवतस्तु स्याच्चतुःश्रुतिक एव च ॥
निषादषड्जौ विज्ञेयौ द्विचतुःश्रुतिसंभवौ ।
ऋषभस्त्रिश्रुतिश्च स्याद्गान्धारो द्विश्रुतिस्तथा ॥—*Nâtya Sâstra.*

3. Cf. षड्जत्वेन गृहीतो यः षड्जग्रामे ध्वनिर्भवेत् ।
तत ऊर्ध्वं तृतीयः स्यादृषभो नात्र संशयः ॥
ततो द्वितीयो गान्धारश्चतुर्थो मध्यमस्ततः ।
मध्यमात्पञ्चमस्तद्वत्तृतीयो धैवतस्ततः ॥
निषादोऽतो द्वितीयः स्यात्ततः षड्जश्चतुर्थकः ।
पञ्चमो मध्यमग्रामे मध्यमाद्यस्तृतीयकः ॥—*Dathilam.*

4. Nârada quoted in a wrong place the following right verse *Re* Sa-Grâma.
चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतौ ॥

And again he quoted in a right place the following wrong (or at any rate

directly from Bharata and furnished us, as was his wont, with laconic definitions of both *Sa* and *Ma*-Grâmas which, however, Kallinâth clearly explained in his Commentary.[1]

Let us, now, enter into the details of the three Grâmas and find out their respective characteristics, if any.

The Sa-Grâma was a Scale of seven svaras beginning with *Sa* and rising successively to *Ni*; *Sa* consisting of four srutis; *Ri* of three srutis; *Ga* of two srutis; *Ma*, of four srutis; *Pa*, of four srutis; *Dha*, of three srutis; and *Ni*, of two srutis.[2] It may be tabulated thus:—

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
Sa-Grâma:	—4	3	2	4	4	3	2

(FIG. 11)

While, the *Ma*-Grâma was a Scale, again, of seven svaras beginning with *Ma* and rising successively to *Ga*; *Ma* consisting of four srutis; *Pa*, of three srutis; *Dha*, of four srutis; *Ni*, of

---

dubious) lines:—*Re* Sa-Grâma:

षड्जग्रामः पञ्चमश्च धैवतश्च श्रुतिक्रमात् ।
मध्यमः पञ्चमः शुद्धषड्जसंवादिरुच्यते ॥

As regards this verse, Mr. M. R. Telang (the very Editor of *Sangitha-makaranda*) observed अस्फुटार्थोऽयं श्लोकः i.e 'The meaning of this verse is not clear'. As for *Ma*-Grâma, Nârada wrote;—

सोपान्ते पञ्चमस्तिस्रो धैवतस्य चतुःश्रुतिः ।
पञ्चमो धैवतश्चैवर्षभः संवादिरुच्यते ॥

1. As regards *Sa*-Grâma, Shârngadêv observed:—

(a) षड्जग्रामः पञ्चमे स्वचतुर्थश्रुतिसंस्थिते ।
(b) Kallinath's explanation thereof:—स्वकीयचतुर्थश्रुतौ करुणाजातिभेद आलापिन्यामाद्रितः सप्तदश्यां स्थिते सति षड्जग्रामः ।

As regards *Ma*-Grama, Shârngadêv observed:—

(c) स्वोपान्त्यश्रुतिसंस्थेऽस्मिन्मध्यमग्राम इष्यते ।
(d) Kallinath's explanation thereof:—स्वोपान्त्यश्रुतावायताभेदे संदीपिन्यां षोडश्यां संतिष्ठ इति संस्थस्तस्मिन् ।

2. Vide Foot Note 2 (a) and (c) of the previous page as well as Foot-note 1 (a) and (b) of this page.

two srutis ; *Sa*, of four srutis ; *Ri*, of three srutis ; and *Ga*, of two srutis.[1] It may be tabulated thus :

	Ma	Pa	Dha	Ni	Sa	Ri	Ga
Ma-Grâma :-	4	3	4	2	4	3	2

(FIG. 12)

But the theoretical method of arriving at the *Ma*-Grâma, on which almost all our ancient writers delighted to harp, was to lower the *Pa* of Sa-Grâma by one sruti:[2] in which case the *Ma*-Grâma would read thus :—

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
Ma-Grama :-	4	3	2	4	3	4	2

(FIG. 13)

If, however, the series of Fig. 13 are re-started on *Ma*, instead of on *Sa*; we get back the series of Fig. 12—so that the series of the Figures 12 and 13 are one and the same thing, with a difference in the starting point.

Which of these two series are we to retain for our practical purposes ? Surely, the series of Fig. 12 ; because, the *Ma*-Grâma ought to begin with *Ma*, just as the *Sa*-Grâma begins with *Sa*. Indeed, the nature of the first *Moorchana*,[3] arising out of each of the two Grâmas of *Sa* and *Ma*, strengthens our belief that the *Sa*-Grâma must begin with *Sa* aud the *Ma*-Grâma, with *Ma*. Further, as Mr. Fox Strangways rightly asked, why were those two Grâmas called *Sa*-Grâma and *Ma*-Grâma, unless they had some obvious connection with *Sa* and *Ma* ? And what could that

1. Vide Footnote 2 (d) of page. 19.
2. Vide Footnote 2 (b) of page. 19.
3. Cf. (a) मध्यस्थानस्थषड्जेन मूर्च्छनाऽऽरभ्यतेऽग्रिमा ।—*Sangitharatnákara.*
   (b) मध्यमध्यममारभ्य सौवीरी मूर्च्छना भवेत् ।—*Ibid.*
   (c) मध्यस्थसादिराद्या ।—*Rágavibôdha.*

connection be except that they began there? Further more, such a great authority as Ahôbala unambiguously wrote, in his *Sangitha-pârijâtha*, " *Ma* is the svara produced by the *open string* in the *Ma*-Grama ".[1]

Both the Grâmas of *Sa* and *Ma* may be graphically written thus :—

Sruti Number	*Sa*-Grâma	*Ma*-Grâma	
		Practical	Theoretical
1			
2			
3			
4	Sa		Sa
5			
6			
7	Ri		Ri
8			
9	Ga		Ga
10			
11			
12			
13	Ma	Ma	Ma
14			
15			
16		Pa	Pa
17	Pa		
18			
19			
20	Dha	Dha	Dha
21			
22	Ni	Ni	Ni
1			
2			
3			
4	[Sâ]	Sâ	[Sâ]
5			
6			
7		Rî	
8			
9		Gâ	
10			
11			
12			
13		[Mâ]	

(Fig. 14)

1. Cf. मध्यमे मेरुसंस्थेऽस्मिन् मध्यमग्रामसंभवः—*Sangithapârijâtha.*

Having discussed the two Grâmas of *Sa* and *Ma*, I shall now proceed to deal with the third Grâma, called the *Ga*-Grâma.

The first attempt to define the *Ga*-Grâma was made by Nârada[1] and decidedly improved by Shârngadêv[2] whose directions to form the *Ga*-Grâma may be summarised thus :—

To form the *Ga*-Grâma,

(1) Let *Ga* take one sruti from *Ri* and one from *Ma* ;

(2) Let *Dha* take one sruti from *Pa* ;

& (3) Let *Ni* take oue sruti from *Dha* and one from *Sa*.

Be it noted, here, that neither Nârada nor even Shârngadêv told us from which of the two Grâmas (Sa and Ma) the *Ga*-Grâma was to be derived. We shall, therefore, work out the above-mentioned *directions* and compare the results.[3]

Ga-Grama

		Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
Sa-Grâma :		4	3	2	4	4	3	2
Shârngadêv's Directions worked out	(1)	4	2	4	3	4	3	2
	(2)	4	2	4	3	3	4	2
	(3)	3	2	4	3	3	3	4

1. Vide Footnote 1 (*a*) of page 19.

2. Vide Footnote 1 (*b*) of page 19.

3. Mr. Fox Strangways, be it said to his credit, is the only person, I ever came across, who successfully worked out Shârngadêv's *directions* to form the *Ga*-Grâma ; and I cannot but follow him in this respect. Again, his arrangement of the sruti-values of the three Grâmas is neither the classical method, hinted by the Footnote 2 (*a*) of page 19, wherein the srutis are placed *before* the notes, nor the faulty method of Sir. W. Jones, blindly propagated by almost all his European successors, wherein the srutis are placed *after* the notes; but it is a golden mean, wherein the srutis are placed just *under* the notes.

		Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
Ga-Grâma beginning from *Ga*, later on converted into *Sa* itself.		4	3	3	3	4	3	2

(FIG. 15)

		Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
Ma-Grama: (theoretical)		4	3	2	4	3	4	2
Shârngadêv's Directions worked out	(1)	4	2	4	3	3	4	2
	(2)	4	2	4	3	2	5	2
	(3)	3	2	4	3	2	4	4
Ga-Grama beginning from *Ga*, later on converted into *Sa* itself.		4	3	2	4	4	3	2

(FIG. 16)

		Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
Ma-Grâma: (practical)		4	3	4	2	4	3	2
Shârngadêv's Directions worked out	(1)	4	2	6	1	4	3	2
	(2)	4	2	6	1	3	4	2
	(3)	3	2	6	1	3	3	4
Ga-Grâma beginning fram *Ga*, later on converted into *Sa* itself.		6	1	3	3	4	3	2

(FIG. 17)

Comparing the results we get as follows:—

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
1. *Sa*-Grâma :—	4	3	2	4	4	3	2
2. *Ma*-Grâma :—							
(*a*) Theoretical :—	4	3	2	4	3	4	2
(*b*) Practical :—	4	3	4	2	4	3	2
3. *Ga*-Grâma :—							
as derived from—							
(*a*) *Sa*-Grâma (Fig. 15) :-	4	3	3	3	4	3	2
(*b*) *Ma*-Grâma—							
(i) Theoretical (Fig. 16) :-	4	3	2	4	4	3	2
(ii) Practical (Fig. 17) :-	6	1	3	3	4	3	2

(FIG. 18)

In all the six cases mentioned in Fig 18, it will be found that the interval between *Sa* and *Ma* is invariably the right 13 srutis. But, in the case of the interval between *Sa* and *Ga*; 1, 2 (a) and 3 (b) (i) alone give us the right 9 srutis. But, of the other three, 2 (b) gives us 11 srutis ; while, 3 (a) and 3 (b) (ii) give us, alike, 10 srutis.

Hence. perhaps, 2 (b) and 3 (a) and 3 (b) (ii) disappeared from the music-field. As for 3 (b) (i) it was found, from its very inception, to be identical with the *Sa*-Grâma and was therefore rejected *ab initio.* There survived, for some time, 2 (a)—even which was given, later on, a go-by.[1]

The disappearance of the two Grâmas of *Ga* and *Ma* and the continued existence of the *Sâ*-Grâma seem to have been recognised even in the sixteenth century, if not before ; for, Râmâmâtya, silently passed over the problem of the Grâmas and even hinted, at the end, that all the *Dêsi* or modern Râgas were those of the *Sa*-Grâma,[2]—implying thereby that the other two Grâmas (of *Ga* and *Ma*) had fallen into disuse-Pundarika Vittala and Sômanâth

1. Cf. Vide Footnote 2, page. 26.
2. Cf. देशीरागाश्च सकलाः षड्जग्रामसमुद्भवाः ।—*Svaramêlakalânidhi.*

only confirmed Râmâmâtya's view.[1] And, finally, Venkatamakhi strengthened the position of the author of *Svaramêlakalânidhi*, by adducing reasons for such disuse. [2]

Is it not, then, a passing wonder that, despite the disappearance of the *Ga* and *Ma*-Grâmas even so early as the 16th century, Dâmôdara and Raghunâth—both of the 17th century—made a zealous reference to them, as if they were going to revive the two defunct Grâmas? And, again, is it not rather exceedingly curious that Ahôbala, also of the 17th century, did not choose to keep silent upon the point but stormed the music-world with his novel, and even unique, arrangement of the sruti-values of the two Grâmas of *Ga* and *Ma*—an arrangement absolutely different from Shârngadev's?

Here is Ahôbala's arrangement :—

	Ma	*Pa*	*Dha*	*Ni*	*Sa*	*Ri*	*Ga*
Ma-Grâma [3] :—	4	3	3	3	4	3	2
The same *Ma*-Grâma beginning from *Sa*	*Sa*	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
	4	3	3	3	4	3	2

(FIG. 19)

---

1. Cf. (a) रागेषु सग्रामजनित्वमेव दृष्टं ततो ग्रामयुगं नहीष्टम् ॥—*Sadrâgachandrôdaya.*
   (b) किं तु विकारो देश्यां न पञ्चमे तद्विह सः प्रथमः ।—*Râgavibôdha.*

2. Cf. × × गान्धारग्रामो नास्ति महीतले ।
   स्वर्गलोके वसतीति शार्ङ्गिणामेव संमतम् ॥
   अस्माभिर्मध्यमग्रामोऽप्यसम्प्राय इतीर्यते ।
   तथा हि मध्यमग्रामे त्रिश्रुतिः पञ्चमः खलु ॥
   वरालीमध्यमो जातः स पुनर्लक्ष्यमार्गतः ।
   मध्यमादिप्रभृतिषु मध्यमग्रामजन्मसु
   रागेषु दृश्यते नैव वरालीमध्यमस्ततः ।
   अयुक्तो मध्यमग्रामो लक्ष्यमार्गविरोधतः ।
   एक एव ततः षड्जग्राम इत्यवधार्यते ॥—*Chathurdandiprakâsika.*

3. Cf. मध्यमे मेरुसंस्थेऽस्मिन् मध्यमग्रामसंभवः ।
   यदा तदैव तास्तिस्रः श्रुतीर्याति स पञ्चमः ॥
   निषादं त्रिश्रुतिं तत्र ब्रूयुर्लक्षणकोविदाः ।
   अन्ये तु श्रुतिभिर्युक्ताः सग्रामस्थस्वरा इव ॥—*Sangithapârijâtha.*

	Ga	*Ma*	*Pa*	*Dha*	*Ni*	*Sa*	*Ri*
Ga-Grama[1] :—	3	3	3	3	4	3	3
The same *Ga*-Grama beginning from *Sa*	*Sa*	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*
	3	3	3	3	4	3	3

(FIG. 20)

The reader will note that, in respect of the sruti-values, Fig. 19 tallies with Fig. 15. In other words, Ahôbala's *Ma*-Grâma happens to be the same as Shârngadêv's *Ga* Grâma ! But, as regards the values of the *Ga*-Grâma itself, Ahôbala, as revealed in Fig. 20, stands severely alone.!!

Hence, Mr. P. R. Bhandarkar of Indore, in his ***Contribution to the Study of Ancient Hindu Music***, branded the arrangement of Ahôbala as a figment of his own imagination.

Could Ahôbala, I ask in all earnestness, be so lightly disposed of—Ahôbala, who alone, of all the ancient music-writers, escaped falling into the pitfall unwittingly created by Râmâmâtya and who alone, of all the rest, had the unique honor of having been the very first to describe the modern twelve svaras in terms of the length of the speaking wire ? Could such a discerning observer as Ahôbala be so easily branded away ?

If Mr. Bhandarkar still persists to brand Ahôbala on the point of the two Grâmas of *Ga* and *Ma* ; then I put him a serious question as to what was the intelligible, or otherwise reliable, source from which Bharata himself drew the sruti-values of his *Ma*-Grâma and Shârngadêv of his *Ga*-Grâma ?[2]

If I brand the arrangements of Bharata and Shârngadêv as figments of their respective imaginations, I know I shall be confronted with an overwhelming evidence in their favour, which appears to substantiate their positions.

But my answer is that the so-called *overwhelming evidence* is only quantitative but not qualitative. Doubtless, all the music-

1. Cf. श्रुतित्रयसमायुक्तो यदा गो मेरुगो भवेत् ।
गान्धारग्रास आख्यातस्तिसृभिः श्रुतिभिः परे ।
चतुःश्रुतिर्निषादः स्यात् षड्जोऽपि तिसृभिर्युतः ॥—*Sangithapârijâtha.*

2. In Page 110 of his *Music of Hindostan*, Mr. Fox Strangways wrote :— "It is said by Shârngadêv that *Ga*-Grâma retired to Indralôka (*Heaven*). *In spite of this*, he knows how it was formed" !!!

writers, except Ahôbala, follow Bharata and Shârngadêv on the point. Is that, however, proof positive to give them the palm? Could they not have committed an error and could not that error have been blindly propagated by their successors?

Was not Sir. W. Jones's original error of placing sruti-values of a Grâma *after* the notes[1] blindly propagated, as Mr. Bhandarkar himself observed, by a host of his European successors, such as for instance, Sir. W. Ousley; Messrs. J. D. Paterson, W. C. Stafford, A. J. Ellis, and A. W. Ambrose; Captains Willard and Day; Col. French and Carl Engel?

Again, did not a bold historian concoct the story of the *Black Hole of Calcutta*? Was not that *story* blindly propagated for more than a century, till it was proved to-day to be a myth, pure and simple?

Was not, therefore, Sir Robert Walpole (the first Prime Minister of England) right in a way, when he observed: "What is History but a big falsehood agreed upon"?

This line of argument enables me to venture out my opinion that the arrangements of the sruti-values of the Grâmas, especially of *Ga* and *Ma*, made by Bharata, Shârngadêv, and also Ahôbala are all, alike, figments of their respective imaginations,[2] inasmuch as their respective assertions have no *rationale* behind but look like gratuitous dogmas.

To brush aside these dogmas, there is still another reason. Except, perhaps, the *Sa*-Grâma, the sruti-values of which are according to Mr. Bulwant Trimbuck Sahasrabudhi,[3] "near the truth" and which is identified with Kanakângi or Kharaharapriya, or Sankarâbharana; the other two Grâmas of *Ga* and *Ma* remain, even to-day, the same antiquated Grâmas, incapable of being identified with any of the modern Râgas. Why, then, should we retain with us the old, useless *curios*, instead of throwing them overboard?

1. Vide Footnote 3 of page 23.

2. In page 111 of his *Music of Hindostan*, Mr. Fox Strangways wrote, "The *Ga*-Grâma must, one would think, have been *some* series of notes etc," implying thereby that they were not necessarily Shârngadêv's.

3. Vide Fig. 5 of the Introduction to my edition of *Svaramêlakalânidhi*.

A question may here arise as to whether the two Grâmas of *Ga* and *Ma* ever lived or were still-born. As mentioned in all the ancient works on music, they must be deemed to have been still-born, notwithstanding the elaborate way in which they were *verbally* dealt with.

Are we, then, to understand that the ancient authors blindly persisted to *verbally* elaborate the *still-born* Grâmas—which (elaboration) amounted to ornamenting a dead body?

The truth is that Bharata and Shârngadêv rightly *felt* that the two Grâmas of *Ga* and *Ma* were living entities, but *conceived* them wrongly and *described* them barrenly.[1] The wonder is that a host of their successors blindly followed them, just as a host of the European writers blindly followed Sir William Jones in another respect.

I said that the ancient authors, especially, Bharata and Shârngadêv, rightly felt that the two Grâmas of *Ga* and *Ma* were living entities. Were they, at any time, *living entities*?

Not only they *were* but also they *are* living entities and are sung even to-day, especially in South India, so that they have not gone to Indralôka but are content to live on our own earth, though in a particular corner thereof.

Yes, they are sung, even to-day, by the *Sâmân* chanters, to understand or appreciate whom we have to study a bit of the nature of the *Sâmagânam*.

It is a truth that the *laya*-condition of a seed, when released at the call of spring, becomes, at first, the *descending* energy of the root; and then only, the *ascending* energy of the germ and the stalk pushes itself skyward. Quite similarly, the seed of music sprouted first *downwârd* and secondly *upward*. The descending music was the root-music of the Manthras, the Vedic Music and indeed the *Sâmagânam*.

That the Sâman scale was *a descending series of svaras* is clear from the following grounds:—

1. The theory of Grâma has remained barren, just because it was a mere scientific tabulation and did not sufficiently take account of the whole musical fact—*Fox Strangways*, Page. 149.

(1) The very nature of a seed (not excluding the seed of music) is to sprout, first, downward;

(2) The fact that, in vocal music (which *Sâmagânam* wholly was), the telling notes were necessarily high;

(3) The fact that *Sâmagânam* is sung, even to-day, in a downward course;

and (4) the authority of *Nârada Siksha* in which the following verse occurs:—

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।
यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः ॥
चतुर्थः षड्ज इत्याहु निषादः पञ्चमो भवेत् ।
षष्ठस्तु धैवतो ज्ञेयः सप्तमः पञ्चमः स्मृतः ॥ [1]

Thus, according to *Nârada Siksha*, the order of the *Sâman* svaras ran in a downward course thus: *Mâ—Gâ—Ri—Sâ—Ni—Dha—Pa*.

It should not, however, be supposed that the *Sâman* chant had, at the very outset, a full complement of all the seven svaras. In fact, it began only with three[2] svaras, even which were sung in a descending order.

What were those three svaras? They seem to have been originally named *Udâtha*, *Anudâtha* and *Svaritha*[3]. The first two names present no difficulty; for Udâtha means 'in a *high* tone'[4] and Anudâtha means 'in a *low* tone'[5]; and there seems to be no confusion in the matter of interpreting them. But, around the third name, Svaritha, a lot of learned dust has been raised. Svaritha could possibly occupy one of three positions, viz, *above*

---

1. The first svara of the *Sâman* chanters is the *Madhyama* of the flute; the second, the *Gândhâra*; the third, the *Rishabha*; the fourth, the *Shadja*; the fifth, the *Nishâda*; the sixth, the *Dhaivatha*; and the seventh, the *Panchama*.

N. B. In the original verse of the text, *Dha* is said to be the fifth svara and *Ni*, the sixth. This, I submit, is a slip or misprint.

2. Cf. (*a*) सामसु त्रयन्तरं–*Nârada Siksha*; (b) त्रिस्वरश्चैव सामिकः–*Brihad Dêsi*.
3. Cf. उदात्तश्चानुदात्तश्च स्वरितश्च स्वरास्त्रयः--*Pâniniya Siksha and Nârada Siksha*.
4. Cf. उच्चैरुदात्तः
5. Cf. नीचैरनुदात्तः—*Pânini's Ashtâdhyâyi*.

Udâtha, *below* Anudâtha, or *midway between* the two. But the learned text-writers or their commentators delighted to give it all the three positions !

To make the matter worse, an element of confusion has been allowed to enter into the connotation of even the other two terms Udâtha and Anudâtha which, at first, appeared to be clear.

The sutra उच्चैरुदात्तः is interpreted thus:—"The *vowel* that is perceived as having a *high* tone is called *Udâtha* or acutely accented. The accent placed on a *vowel* by raising the voice is Udâtha. For example, in *Agnimîlé*, *i* is the acute accent." Again, the sutra नीचैरनुदात्तः is explained thus :— "The *vowel* that is perceived as having a *low* tone is called *Anudâtha* or gravely accented. The accent placed on a *vowel* by lowering the voice is Anudâtha. For example, in *Agnimîlé*, *a* is the grave accent". Further again, the sutra, regarding Svaritha, is समाहारःस्वरितः which is explained thus :—" The *vowel* that has the combination of Udâtha and Anudâtha is said to be Svaritha or circumflexly accented. It involves the combined raising and lowering of the voice."

From this kind of interpretation, the reader will infer that the three terms, *Udâtha*, *Anudâtha*, and *Svaritha* pertain more to *Vyâkarana* or Grammar than to *Sangitha* or Music[1] ; and the word 'Svara' occurring in the footnote 3 of page 30, means rather a vowel-sound from the grammatical point of view than a musical sound in the sense in which it was described by Shârngadêv and Râmâmâtya thus —

> श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः ।
> स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते [2] ॥

One is thus driven to conclude that the three terms apply to the short, long, and prolated vowel-sounds [3] rather than to music.

---

1. Cf. उदात्तनीचप्रचयादिभेदः संगीतशास्त्रेऽप्यनवेक्ष्य एव ।—*Sangithasudha.*

2. 'That is called *Svara* which is by itself pleasing to the ear and the mind, which permeates the srutis ; and which is tender and harmonic ?

3. Cf. ह्रस्वो दीर्घः प्लुत इति कालतो नियमा अचि ।—*Paniniya Siksha.*

Even supposing they applied to music, that music must be deemed to be *Mârga* and not *Dési*[1].

I should have agreed with Raghunâth[2] and brushed aside these three terms as having no application, nor even reference, whatsoever to the modern musical facts, if I had not happened to alight on a significant statement made in both the *Sikshas* of Pânini and Nârada, viz :—

उदात्ते निषादगान्धारौ अनुदात्त ऋषभधैवतौ ।
स्वरितप्रभवा ह्येते षड्जमध्यमपञ्चमाः ॥

That is to say, 'Udâtha means and includes *Ni* and *Ga*; Aundâtha, *Ri* and *Dha*; and Svaritha, *Sa*, *Ma*, and *Pa*.

This view supersedes all the other meanings previously given to those terms and fits in with the theory of *Vâdi-Samvâdi* and also explains how the primal Sâmika was *Gâ-Rî-Sâ* and how those three svaras became, later on, expanded into all the seven svaras, on the principle of *Samvâditva*.

This view, again, forces us in a way to determine that the *Sâmaganam*, like the earliest European music, was purely *vocal*; that the Sâman vocal scale, like the earliest Greek scale, was conceived *downward*; that the telling svaras of the voice were (as they, even now, are) naturally those of the *Thâra Sthâyi* or upper register; that the Gândhârasvara of the upper register was the *Graha* or the starting point of the downward scale; and that, therefore, the vocal scale of the *Sâmagânam* proceeded, in descent, from the *Gândhâra* of the upper register.

What was, at first, a scale of three svaras developed itself, later on, into a scale of five svaras, *viz*, *Gâ—Rî—Sâ—Nî—Dhâ*, even which invariably began with *Gândhâra*, no doubt, of the upper register. This pentatonic downward scale held sway, in the field of *Sâmagânam*, for a considerably long time and, I may say, continues even to day.

1. *Vide* the Introduction to my edition of *Svaramêlakalânidhi* for the difference between *Mârga* and *Dési*.

2. See Footnote 1. of page 31.

Since each of the three-svara-scale and the five-svara-scale began with *Ga*, both the scales or, perhaps, the latter scale got the name of *Gândhâra*-Grâma.

When *Ma* was added and placed above *Ga* and, again, when *Pa* was added and placed below *Dha;* the pentatonic scale became a full-fledged heptatonic one, viz, *Mâ—Gâ—Ri—Sâ—Ni—Dha—Pa*. Since this heptatonic scale began with *Ma*, it naturally got the name of *Madhyama*-Grâma.

Thus, both the *Ga* and *Ma*-Grâmas were really *Sâman* scales conceived *downward*.

Time was when the chief music that prevailed in our country, as in Europe, was Religious Music which, in India, was *Sâmagânam*. Afortiori, the only scales that were, in vogue, during the hey-day of the Sâman Chant were *Ga* and *Ma*-Grâmas, they being 'Sâman scales.'

Hence, *Ga*-Grâma was the *earliest* Grâma that ever entered into the music field; [1] and *Ma*-Grama was the *second* to put in its appearance.

It was only when the *secular* music grew more and more popular, that the *Sa*-Grâma came into being, in the *ascending* order, and drove the other two Grâmas, along with the *Sâmagânam* itself, into temples and marriage-houses.

That the *latest* *Sa*-Grâma survives and even flourishes to-day, while the other two *earlier* Grâmas perished was but natural.

When, however, the text-writers tried to make out that the *Sa*-Grâma was the original; and that the other two Grâmas of *Ma* and *Ga* developed themselves from out of the *Sa*-Grâma; any earnest reseacher should feel disappointed. And so did Mr. H. A. Popley and therefore very rightly observed: "It is very probable that the *Ga*-Grâma was anterior to the *Sa*-Grâma, though treatises make out the *Sa*-Grâma to have been the original one. One is led to this idea, because there is seen to be far closer correspondence between the *Ga*-Grâma and the Sâman scale than between that and the *Sa*-Grâma; and also because, if the *Ga*-Grâma was really developed from (either of) the other two,

1. No wonder that a mention of the *Ga*-Grâma was made in the *Mahâbhârata*, and even in the *Puranas*, inasmuch as the Sâman Chant was, during the time of the compilation of those works in its fullest swing.

it is difficult to understand why it should have perished and the other two remained." [1]

I said that while the latest *Sa*-Grâma survives to-day, the other two earlier Grâmas perished. To be more correct, the *Dêsi* or secular music, with its *Sa*-Grâma, is now the order of the day; [2] while the *Mârga* or religious music (typified by *Sâmagânam*), along with its *Ga* and *Ma*-Grâmas, is now in the safe custody of the Vaidika Brahmins, esp., of South India.

To recapitulate. As regards the formation of the three Grâmas of *Sa*, *Ma* and *Ga*, three different views have been placed before the reader, which may conveniently be tabulated thus :—

Names of the Srutis.	Number of the Srutis.	Grâmas. *Sa*	*Ma*	*Ga*
Tivra ...	1			Ni
Kumudvati ...	2			
Manda ...	3			
Chandovati ...	4	Sa	Sa	Sa
Dayavati ...	5			
Ranjani ...	6			Ri
Rathika ...	7	Ri	Ri	
Rowdri ...	8			
Krôdha ...	9	Ga	Ga	
Vajrika ...	10			Ga
Prasarini ...	11			
Prithi ...	12			
Mârjani ...	13	Ma	Ma	Ma
Kshiti ...	14			
Rakta ...	15			
Sandipini ...	16		Pa	Pa
Alapini ...	17	Pa		
Madanti ...	18			
Rohini ...	19			Dha
Ramya ...	20	Dha	Dha	
Ugra ...	21			
Kshobhini ...	22	Ni	Ni	

(FIG. 21.)

1. Vide Mr. Popley's *Music of India*, p. 37. Only one of "the other two" remains to-day. but not both. For even the *Ma*-Grama is dead or driven to the *Religious* side; while *Sa*-Grâma alone remains in the *secular* field.

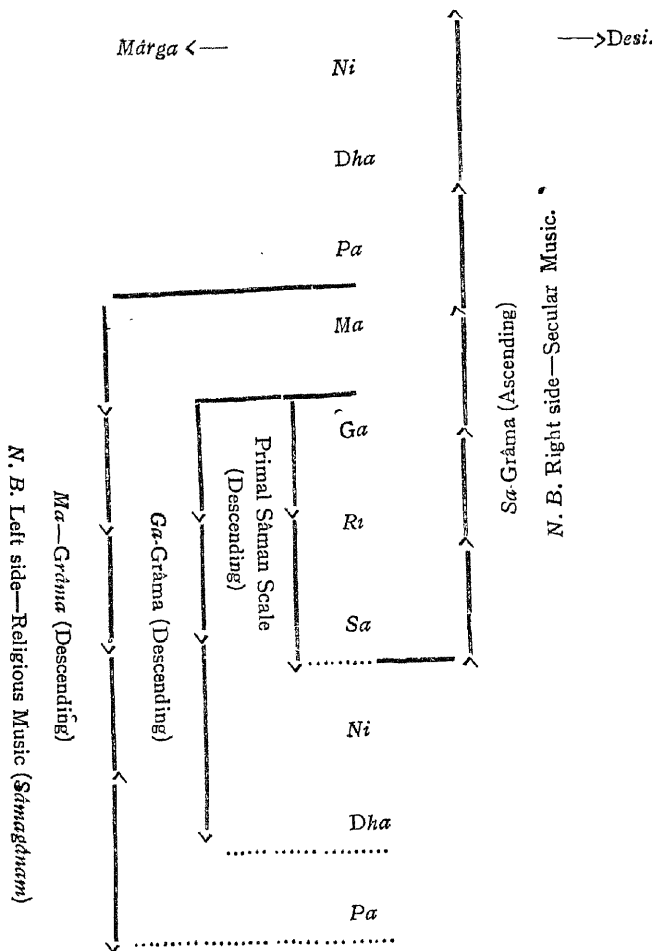
2. Cf. देशी रागाश्च सकलाः षड्जग्रामसमुद्भवाः—*Svaramêlakalânidhi.*

II.

Names of the Svaras.	Number of the Srutis	Grâmas.		
		Sa	*Ma*	*Ga*
Thivra	1			
Kumudviti	2			
Manda	3			
Chandovati	4	Sa		
Dayavati	5			
Ranjani	6			
Rathika	7	Ri		
Rowdri	8			
Krodha	9	Ga		Ga
Vajrika	10			
Prasarini	11			
Prithi	12			Ma
Marjani	13	Ma	Ma	
Kshiti	14			
Rakta	15			Pa
Sandipini	16		Pa	
Alapini	17	Pa		
Madanti	18			Dha
Rohini	19			
Ramya	20	Dha	Dha	
Ugra	21			
Kshobini	22	Ni	Ni	Ni
Thivra	1			
Kumudvati	2			
Manda	3			Sa
Chandovati	4	[Sâ]	Sa	
Dayavati	5			Ri
Ranjani	6			
Rathika	7		Ri	
Rowdri	8			
Krodha	9		Ga	[Gâ]
Vajrika	10			
Prasarini	11			
Prithi	12			
Marjani	13		[Mâ]	

(Fig. 22.)

III.

Mârga
Desi.
Ni
Dha
Pa
Ma
Ga
Ri
Sa
Ni
Dha
Pa
Sa-Grâma (Ascending)
N. B. Right side—Secular Music.
Primal Sâman Scale (Descending)
Ga-Grâma (Descending)
Ma—Grâma (Descending)
N. B. Left side—Religious Music (Sâmagânam)

(FIG. 23)

At a considerable length did I deal with the question of the Grâmas, as I felt that such an important subject has been, somehow or other, enshrouded by a fog of doubt and even confusion and as I desired to remove that *fog* in my own humble way. How far I succeeded in my attempt I leave for my reader to judge.

Let us now resume the thread of our main theme, which we left in pages 6 and 7, where we proceeded to study the nature of the Grâmas and ascertain whether and, if so, how their system brought about the existence of so many as *twelve* Vikritha-svaras.

Be it remembered, for this purpose, that the seven svaras of each of the three Grâmas were deemed to have been *Sudha*-svaras. And it was a law, well-known to the ancient musicians, that—

(1) The Sudha-svaras in each of the three Grâmas were called *Sudhas*, because each of the seven svaras remained in its appointed position and was made up of the exact number of srutis assigned to it;

(2) When any of the Sudha-svaras left off any of its srutis to, or took any sruti from, another svara preceding or succeeding it; that *Sudha*-svara became a *Vikritha*; and

(3) A Sudha-svara, though retaining its own seat, lost its *Sudha*-character and became a *Vikritha*, when it was, anywise, reduced in value.

Bearing these rules in mind, the reader will do well to refer to the Figures 21 and 22, as either or, perhaps, both of them seem to have loomed large in the horizon of our ancient music, eclipsing, for the time being, the most important Figure 23.

Now, from Fig. 21, was got the *Nishâda* of the first Thivra-sruti of the *Gâ*-Grâma and called Kaisiki *Ni*, with reference to the Sudha *Ni* of the *Sa*-Grâma. The idea of the Kaisiki *Ni* ought to have suggested the development of the Kâkali *Ni*, which was placed in the second Kumudvati-sruti. Quite similarly, from the same Fig. 21, was got the *Gândhâra* of the tenth Vajrika-sruti of the *Ga*-Grâma and called Sâdhârana *Ga*, with reference to the Sudha *Ga* of the *Sa*-Grâma The idea of the Sâdhârana *Ga*

ought to have suggested the development of the Anthara *Ga*, which was placed in the eleventh Prasarini-sruti.

Again, from Fig. 22, was got the *Shadja* of the third Manda-sruti of the *Ga*-Grâma and called Chyutha *Sa*, with reference to the Sudha *Sa* of the*Sa*-Grâma. The four-srutied *Sa*, having given two of its srutis to the Chyutha *Sa*, became dwindled into a two-srutied *Sa*, though it retained the same fourth Chandovathi-sruti, and assumed the name of Achyutha *Sa*. Quite similarly, from the same Fig. 22; was got the *Madhyama* of the twelfth Prithi-sruti of the *Ga*-Grâma and câlled Chyutha *Ma*, with reference to the Sudha *Ma* of the *Sa*-Grâma. The four-srutied *Ma*, having given two of its srutis to the Chyutha *Ma*, became dwindled into a two-srutied *Ma*, though it retained the same thirteenth Mârjani-sruti, and assumed the name of Achyutha *Ma*.

Further again, Fig. 21 shows that even the Sudha *Ri* of the seventh Rathika-sruti of the *Sa*-Grâma was interpreted to be, and regarded as, a Vikritha *Ri*, with reference to the *Rishabha* of the sixth Ranjani-sruti of the *Ga*-Grâma; just as even the Sudha *Dha* of the twentieth Ramya-sruti of the *Sa*-Grâma was interpreted tc be, and regarded as, a Vikritha *Dha*, with reference to the *Dhaivatha* of the nineteenth Rôhini-sruti of the *Ga*-Grâma.

Finally, the *Panchama* of the sixteenth Sandipini sruti of the *Ma*-Grâma was regarded as a Vikritha *Pa*, with reference to the Sudha *Pa* of the *Sa*-Grâma and was called Thrisruti *Pa*, counting from Achyutha *Ma*. But counting from Chyutha *M*a, the same Thrisruti *Pa* was called Chathusruti or Kaisiki *Pa*. Thus, the sixteenth Sandipini-Sruti had two Vikriths *Pa's*, viz, Thrisruti *Pa* and Kaisiki *Pa*.

In this way, from the view-point of the Grâmas, our ancients made use of so many as *twelve* Vikritha-svaras.

The moment when the ancient two Grâmas of *Ma* and *Ga* were thrown into the background, by dint of the popularity of the comparatively modern *Sa*-Grâma; the theory of Twelve-Vikritha-svaras was naturally thrown to the winds.

The first person that tolled the death-knell of the ancient twelve-Vikritha-svaras and thereby heightened the importance of the *Sá*-Grâma was Râmâmâtya.

And Sômanâth but appeared to follow him in this respect but really retained, in the inmost recesses of his heart, a liking for the ancient Svara-system and was even inclined to increase the number.

For, he first argued *against* Shârngadêv's 12 Vikritha-svaras and *for* Râmâmâtya's 7 but decided, at the end, (God knows why) to increase the ancient 12 into 15 Vikritha Svaras! With these fifteen, he delighted to make a display of 960 Mêlas!! And, yet, he would ask us to reject 105 of them as being absolutely useless!!! And, yet again, he found only 23 of the remaining 855 Mêlas, current in his time!!!!

I would, full fain, go to deal with these 23 Mêlas and the 76 Râgas derived therefrom and thus make an easy work of my Introduction.

But I feel it my duty to acquaint my reader with Sômanath's adventurous sailing on the unchartered seas[1] but returning only to pick up a score and three Mêlas that had already been lying on the shore. In other words, I shall deal with the fifteen Vikritha-svaras, which Sômanâth took up for building his Mêla system and also tell my reader how those fifteen were manipulated to arive at 960 Mêlas, though, in fine, only 23 of them were found to be of any use.

The following Table will be seen to be a repetition of Fig. 3 but with Sômanâth's new eight Vikritha-svaras engrafted on it:—

1. Cf. संख्याप्रस्तारादि प्रोक्तमिति मया प्रसङ्गतः कुतुकात् ।
अनुपेक्ष्यं गुणगृह्यैः प्राचीनानुक्तमपि विबुधैः ॥—*Ragavibodha.*

Number of Srutis.	Sudha Svaras	VIKRITHA SVARAS			
		Shârngadêv	Râmâmâtya	Sômanâth: Original Seven	Sômanâth: New Eight
1		Kaisiki *Ni*	Kaisiki *Ni*	1. Kaisiki *Ni*	8. Thivrathama *Dha*
2		Kâkalî *Ni*	Kâkali *Ni*	2. Kâkali *Ni*	
3		Chyutha *Sa*	Chyutha *Sa*	3. Mridu *Sa*	
4	*Sa*	Achyutha *Sa*			
5					
6					
7	*Ri*	Vikritha *Ri*			
8					9 Thivra *Ri*
9	*Ga*				10. Thivrathara *Ri*
10		Sâdhârana *Ga*	Sâdhârana *Ga*	4. Sâdhârana *Ga*	11. Thivrathama *Ri*
11		Anthara *Ga*	Anthara *Ga*	5. Anthara *Ga*	
12		Chyutha *Ma*	Chyutha *Ma*	6. Mridu *Ma*	
13	*Ma*	Achyutha *Ma*			12. Thivrathama *Ga*
14					
15					13. Thivrathama *Ma*
16	——	Vikritha *Pa* Kaisiki *Pa*	 Chyutha *Pa*	 7. Mridu *Pa*	
17	*Pa*				
18					
19					
20	*Dha*	Vikritha *Dha*			
21					14. Thivra *Dha*
22	*Ni*				15. Thivrathara *Dha*

(FIG. 24)

Mixing together the 'Original seven' with the 'New Eight' of Fig. 24 and arranging all the fifteen Vikritha-svaras in the order in which Sômanâth would like to have, those fifteen varieties, into which *Ri*, *Ga*, *Ma*, *Dha*, *Ni* might divide themselves, may be written as follows :—(1) Thivra *Ri* (2) Thivrathara *Ri* (3) Thivrathama *Ri* (4) Sâdhârana *Ga* (5) Anthara *Ga* (6) Mridu *Ma* (7) Thivrathama *Ga* (8) Thivrathama *Ma* (9) Mridu *Pa* (10) Thivra *Dha* (11) Thivrathara *Dha* (12) Thivrathama *Dha* (13) Kaisiki *Ni* (14) Kâkali *Ni* and (15) Mridu *Sa* [1].

On analysis, it will be found that the first three of the above-mentioned fifteen svaras form the varieties of *Ri*; the next four,

1. Cf. तीव्ररि तीव्रतररि तीव्रतमरि साधारणान्तरा मृदुमः ।
तीव्रतमग तीव्रतमम मृदुपा धौ तीव्रतीव्रतरौ ।
तीव्रतमध कैशिकिनौ काकल्यथ मृदुस इत्यमी क्रमतः—*Râgavibôdha.*

of *Ga* ; the next two, of *Ma* ; the next three, of *Dha* ; and the next three, of *Ni*, [1].

With a view to facilitate the reference thereto, especially during the formation of the Mêlas, the same analysis may by tabulated thus :—

VARIETIES OF									
I		II		III		IV		V	
No.	*Ri* Group	No.	*Ga* Group	No.	*Ma* Group	No.	*Dha* Group	No.	*Ni* Group
1	Thivra	4	Sadharana	8	Thivrathama	10	Thivra	13	Kaisiki
2	Thivrathara	5	Anthara	9	Mridu *Pa*	11	Thivrathara	14	Kakali
3	Thivrathama	6	Mridu *Ma*			12	Thivrathama	15	Mridu *Sa*
		7	Thivrathama						

(FIG. 25)

Before proceeding to study how Sômanâth elaborated his 960 Mêlas, certain preliminary points have first to be noted :—

(1) The numbers 1 to 15, both inclusive, in Fig. 25 represent the varieties of *Ri*, *Ga*, *Ma*, *Dha*, *Ni*. Thus 1 represents the variety of *Ri-Thivra* ; 2, the second variety of *Ri*-Thivrathara ; 3, the third variety of *Ri*-Thivrathama. Similarly, 4 represents the first variety of *Ga*-Sâdhârana ; 5, the second variety of *Ga*-Anthara ; 6, the third variety of *Ga*-Mridu *Ma* ; and 7, the fourth variety of *Ga*-Thivrathama. Similarly again, 8 represents the first variety of *Ma*-Thivrathama ; and 9 the second variety of *Ma*-Mridu-*Pa*. Likewise, 10 represents the first variety of *Dha*-Thivra ; 11, the second variety of *Dha*-Thivrathara ; and 12, the third variety of Dha-Thivrathama. And finally, 13 represents the first variety of *Ni*-Kaisiki ; 14, the second variety of *Ni*-Kâkali ; and 15, the third variety of Ni-Mridu *Sa*[2]

(2) The fifteen varieties of the Svaras, referred to in Fig 25 were with regard only to *Ri*, *Ga*, *Ma*, *Dha*. *Ni* but never to *Sa* and *Pa* which were ever immutable,

1. Cf. तीव्ररिमुखं त्रिभिद्रेभेंदाः साधारण प्रमुखाः ।
गस्य मताश्चत्वारस्तीव्रतममुखौ मतौ मस्य ।
तीव्रधमुखाश्च धस्य त्रयस्त्रय: कैशिकिमुखा ने:—*Râgavibôdha.*

2. Cf. पञ्चदशैते भेदा एकाद्यङ्काभिधा:—*Ibid.*

(3) On account of the immutability of *Sa* and *Pa*, there could be no mêlas with *six* or *seven* distinct varieties of svaras.

(4) The mêlas could, if at all, be formed only with the *five* distinct varieties of svaras, marked in Fig. 25, or even with any-thing *less*, but *never more*, than five.

(5) In all combinations, care should be taken to see that two or more varieties of the same svara do not occur in the same line.

(6) The following Formula, whereby we may find out the number of the Mêlas in each of the five groups, marked in Fig. 25, cannot be overrated; and that *formula* runs thus:—" If from any previous total, the number of the Mêlas in any one of the five groups is deducted; the number of the Mêlas for the succeeding group is obtained."[1]

Lest this terse *formula* should be misunderstood and misinterpreted, Sômanâth himself proceeded to explain, in his *Commentary*, the nature of its working, to understand which, all the better, the following Table was also given in his work:—

1. Cf. × × × यदि पूर्वसंख्योना
सस्थानैः स्वैरङ्कैस्तज्जनयेत्परपरांशङ्कान् ।—*Râgavibôdha*.

I	II	III	IV	V	VI	VII
Number	Groups	A Single Svara	Two Distinct Svaras	Three Distinct Svaras	Four Distinct Svaras	Five Distinct Svaras
1	Thivra *Ri*	1	12	53	102	72
2	Thivrathara *Ri*	1	12	53	102	72
3	Thivrathama *Ri*	1	12	53	102	72
4	Sâdhârana *Ga*	1	8	21	18	0
5	Anthara *Ga*	1	8	21	18	0
6	Mridu *Ma*	1	8	21	18	0
7	Thivrathma *Ga*	1	8	21	18	0
8	Thivrathama *Ma*	1	6	9	0	0
9	Mridu *Pa*	1	6	9	0	0
10	Thivra *Dha*	1	3	0	0	0
11	Thivrathara *Dha*	1	3	0	0	0
12	Thivrathama *Dha*	1	3	0	0	0
13	Kaisiki *Ni*	1	0	0	0	0
14	Kâkali *Ni*	1	0	0	0	0
15	Mridu *Sa*	1	0	0	0	0
	Total	15	89	261	378	216

(FIG. 26)

I trust that, with the help of this Fig. 26, the reader will easily follow Sômanâth's explanation of the nature of the working of his formula.

Now, the third column of Fig. 26 shows that, by taking the 15 varieties of the svaras, mentioned in Fig. 25, *singly*, that is *one by one*, the total number of the Mêlas formed therewith is 15.

To determine the number of the Mêlas in each of the groups of the fourth column of Fig. 26, Sômanath's formula requires us first to deduct, from 15 (the previous total), 3 (the number of the Mêlas in the preceding *Ri* group); and we get 12 for each of the svaras of the succeeding *Ri* group. Deduct, again, from 12 (the

now-previous total), 4 (the number of the Mêlas in the preceding *Ga* group); and we get 8 for each of the svaras of the succeeding *Ga* group. Deduct, further again, from 8 (the now-previous total), 2 (the number of the Me'as in the preceding *Ma* group); and we get 6 for each of the svaras of the succeeding *Ma* group. Deduct, once again, from 6 (the now-previous total), 3 (the number of the Mêlas in the preceding *Dha* group); and we get 3 for each of the svaras of the succeeding *Dha* group. Deduct, once more, from 3 (the now-previous total), 3 (the number of the Mêlas in the preceding *Ni* group); and we get *zero* for each of the svaras of the succeeding *Ni* group.

Thus, the grand total of all the Mêlas of the fourth column is found to be [$(12\times3)+(8\times4)+(6\times2)+(3\times3)=$] 89.

Again, to determine the number of the Mêlas in each of the groups of the fifth column of Fig. 26, the said formula requires us first to deduct, from 89 (the previous total), 36 (the number of the Mêlas in the preceding *Ri* group); and we get 53 for each of the svaras of the succeeding *Ri* group. Deduct, again, from 53 (the now-previous total), 32 (the number of the Mêlas in the preceding *Ga* group); and we get 21 for each of the svaras of the succeeding *Ga* group. Deduct, further again, from 21 (the now-previous total), 12 (the number of the Mêlas in the preceding *Ma* group); and we get 9 for each of the svaras of the succeeding *Ma* group. Deduct, once again, from 9 (the now previous total), 9 (the number of the Mêlas in the preceding *Dha* group); and we get *zero* for each of the svaras of the succeeding *Dha* group. Needless to say that each of the svaras of the next *Ni* group gets the same zero.

Thus, the grand total of all the Mêlas of the fifth column is found to be [$(53\times3)+(21\times4)+(9\times2)=$] 261.

Further again, to determine the number of the Mêlas in each of the groups of the sixth column of Fig. 26, the said formula requires us first to deduct, from 261 (the previous total), 159 (the number of the Mêlas in the preceding *Ri* group); and we get 102 for each of the svaras of the succeeding *Ri* group. Deduct, again. from 102 (the now previous total) 84 (the number of the Mêlas in the preceding *Ga* group); and we get 18 for each of svaras of the succeeding *Ga* group. Deduct, once again, from 18 (the now-previous total), 18 (the number of the Mêlas in the preceding *Ma* group); and we get *Zero* for each of the svaras of the succeeding

Ma group. Needless to say that each of the svaras of the next *Dha* and *Ni* groups gets the same Zero.

Thus, the grand total of all the Mêlas of the sixth column is found to be [(102 × 3) + (18 × 4) =] 378.

Once again, to determine the number of the Mêlas in each of the groups of the seventh column of Fig. 26, the said formula requires us first to deduct, from 378 (the previous total), 306 (the number of the Mêlas in the preceding *Ri* group) ; and we get 72 for each of the svaras of the succeeding *Ri* group. Deduct, again, from 72 (the now-previous total), 72 (the number of the Mêlas in the preceding *Ga* group : and we get *zero* for each of the svaras of the succeeding *Ga* group. Needless to say that each of the svaras of the next *Ma*, *Dha*, and *Ni* groups gets the same Zero.

Thus, the grand total of the Mêlas of the seventh column is found to be (72 × 3 =) 216.

Adding together all the grand totals of the columns 3 to 7, both inclusive, of Fig. 26 ; we get (15 + 89 + 261 + 378 + 216 =) 959 which, coupled with the *pure and simple* Sudha Mêla, gives us, in all, 960 Mêlas.

Having understood the method of finding out the total number of Sômanâth's Mêlas, it remains for us to study the method of *prasthârafying* [1] or expanding them.

To elucidate this unique process, I shall let Sômanâth himself speak:—

1—4—8—10—13 form the first commencing line [2] Let this line be so written that, for the sakes of *prasthâra* or expansion, the last figure (on the right hand side) is increased gradually by one and arranged one below another, till it reaches 15. Just to the left of each column ending in 15, add another column consisting of a figure which is uniformly the same but which is determined by its value in the commencing line. And when that figure of the second column reaches 12, add a third column consisting of a figure which is uniformly the same

1. This word is my coinage. *Prasthâra* is a Sanskrit word and means 'expansion.' Hence *prasthârafying* may be interpreted as 'making prasthâra' or expanding.

2. Numbers 1 to 15 are deemed to represent the fifeen svaras of Fig. 25 written respectively against them.

but which is determined by its value in the commencing line. And when that figure of the third column reaches 9, add a fourth column consisting of a figure which is uniformly the same but which is determined by its value in the commencing line. And when that figure of the fourth column reaches 7, add a fifth column consisting of a figure which is uniformly the same but which is determined by its value in the commencing line. And when that figure of the fifth column reaches 3, the expansion stops. It is thus that the expansion of two or more svaras is made."[1]

This explanation is, after all, illustrative but not exhaustive. Hence, for further elucidation of his unique process of expansion, Sômanâth prudently entered into details and fully worked out the various kinds of his Mêla-Prasthâra thus:—

N. B. In the following Figure. 27, the sign—

'I' means the Mêla-Prasthâra, with a *single* svara of the 15 varieties of Fig. 25;

'II' means the Mêla-Prasthâra, with *two* distinct svaras, of the 15 varieties of Fig. 25;

'III' means the Mêla-Prasthâra, with *three* distinct svaras, of the 15 varieties of Fig. 25;

'IV' means the Mêla-Prasthâra, with *four* distinct svaras, of the 15 varieties of Fig. 25;

'V' means the Mêla-Prasthara, with *five* distinct svaras, of the 15 varieties of Fig. 25;

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1. Cf. एकश्चत्वारोऽष्टौ दश त्रयोदश च मूलपङ्क्तिः सा ।
न्यस्या प्रस्तारार्थं सैवैकैकाधिकाऽन्ते च ॥
तिथ्याङ्कादा चाधोऽध उपान्त्ये सैकिताऽखिलाधःस्था ।
अग्रे मूलाङ्कवती पङ्क्तिरधः प्रागिवाधोऽधः ॥
सैकोपान्त इति प्राग्वदुपान्त्ये द्वादशाङ्केऽधःस्था ।
अन्त्यात्तृतीय एकस्थाऽग्रे मूलाङ्कवत्येव ॥
पूर्ववदखिलं भूयोऽधःस्थान्त्यतृतीयगे नवाङ्के तु ।
सैकान्त्यतुरीयेऽग्रे मूलाङ्कवती पुनः प्राग्वत् ॥
सप्ताङ्केऽन्त्यात्तुर्येऽधः पङ्क्तिस्त्वन्त्यपञ्चमे सैका ।
शेषं पूर्ववदेवं प्रस्तारो द्व्यादिभेदानाम् ॥ *Râgavibôdha.*

No.	I
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
Total 15	

No.	II
16	1 4
17	1 5
18	1 6
19	1 7
20	1 8
21	1 9
22	1 10
23	1 11
24	1 12
25	1 13
26	1 14
27	1 15
	12 (1)
28	2 4
29	2 5
30	2 6
31	2 7
32	2 8
33	2 9
34	2 10
35	2 11
36	2 12
37	2 13
38	2 14
39	2 15
	12 (2)
40	3 4
41	3 5
42	3 6
43	3 7
44	3 8
45	3 9
46	3 10
47	3 11
48	3 12
49	3 13
50	3 14
51	3 15
	12 (3)

No.	II
52	4 8
53	4 9
54	4 10
55	4 11
56	4 12
57	4 13
58	4 14
59	4 15
	8 (1)
60	5 8
61	5 9
62	5 10
63	5 11
64	5 12
65	5 13
66	5 14
67	5 15
	8 (2)
68	6 8
69	6 9
70	6 10
71	6 11
72	6 12
73	6 13
74	6 14
75	6 15
	8 (3)
76	7 8
77	7 9
78	7 10
79	7 11
80	7 12
81	7 13
82	7 14
83	7 15
	8 (4)

No.	II
84	8 10
85	8 11
86	8 12
87	8 13
88	8 14
89	8 15
	6 (1)
90	9 10
91	9 11
92	9 12
93	9 13
94	9 14
95	9 15
	6 (2)
96	10 13
97	10 14
98	10 15
	3 (1)
99	11 13
100	11 14
101	11 15
	3 (2)
102	12 13
103	12 14
104	12 15
	3 (3)
Total	89

No.	III		
105	1	4	8
106	1	4	9
107	1	4	10
108	1	4	11
109	1	4	12
110	1	4	13
111	1	4	14
112	1	4	15
113	1	5	8
114	1	5	9
115	1	5	10
116	1	5	11
117	1	5	12
118	1	5	13
119	1	5	14
120	1	5	15
121	1	6	8
122	1	6	9
123	1	6	10
124	1	6	11
125	1	6	12
126	1	6	13
127	1	6	14
128	1	6	15
129	1	7	8
130	1	7	9
131	1	7	10
132	1	7	11
133	1	7	12
134	1	7	13
135	1	7	14
136	1	7	15
137	1	8	10
138	1	8	11
139	1	8	12
140	1	8	13
141	1	8	14
142	1	8	15
143	1	9	10
144	1	9	11
145	1	9	12
146	1	9	13
147	1	9	14
148	1	9	15

No.	III		
149	1	10	13
150	1	10	14
151	1	10	15
152	1	11	13
153	1	11	14
154	1	11	15
155	1	12	13
156	1	12	14
157	1	12	15
	53 (1)		
158	2	4	8
159	2	4	9
160	2	4	10
161	2	4	11
162	2	4	12
163	2	4	13
164	2	4	14
165	2	4	15
166	2	5	8
167	2	5	9
168	2	5	10
169	2	5	11
170	2	5	12
171	2	5	13
172	2	5	14
173	2	5	15
174	2	6	8
175	2	6	9
176	2	6	10
177	2	6	11
178	2	6	12
179	2	6	13
180	2	6	14
181	2	6	15
182	2	7	8
183	2	7	9
184	2	7	10
185	2	7	11
186	2	7	12
187	2	7	13
188	2	7	14
189	2	7	15

No.	III		
190	2	8	10
191	2	8	11
192	2	8	12
193	2	8	13
194	2	8	14
195	2	8	15
196	2	9	10
197	2	9	11
198	2	9	12
199	2	9	13
200	2	9	14
201	2	9	15
202	2	10	13
203	2	10	14
204	2	10	15
205	2	11	13
206	2	11	14
207	2	11	15
208	2	12	13
209	2	12	14
210	2	12	15
	53 (2)		
211	3	4	8
212	3	4	9
213	3	4	10
214	3	4	11
215	3	4	12
216	3	4	13
217	3	4	14
218	3	4	15
219	3	5	8
220	3	5	9
221	3	5	10
222	3	5	11
223	3	5	12
224	3	5	13
225	3	5	14
226	3	5	15

No.	III		
227	3	6	8
228	3	6	9
229	3	6	10
230	3	6	11
231	3	6	12
232	3	6	13
333	3	6	14
234	3	6	15
235	3	7	8
236	3	7	9
237	3	7	10
238	3	7	11
239	3	7	12
240	3	7	13
241	3	7	14
242	3	7	15
243	3	8	10
244	3	8	11
245	3	8	12
246	3	8	13
247	3	8	14
248	3	8	15
249	3	9	10
250	3	9	11
251	3	9	12
252	3	9	13
253	3	9	14
254	3	9	15
255	3	10	13
256	3	10	14
257	3	10	15
258	3	11	13
259	3	11	14
260	3	11	15
261	3	12	13
262	3	12	14
263	3	12	15
	53 (3)		
264	4	8	10
265	4	8	11
266	4	8	12
267	4	8	13
268	4	8	14
269	4	8	15

No.	III		
270	4	9	10
271	4	9	11
272	4	9	12
273	4	9	13
274	4	9	14
275	4	9	15
276	4	10	13
277	4	10	14
278	4	10	15
279	4	11	13
280	4	11	14
281	4	11	15
282	4	12	13
283	4	12	14
284	4	12	15
	21 (1)		
285	5	8	10
286	5	8	11
287	5	8	12
288	5	8	13
289	5	8	14
290	5	8	15
291	5	9	10
292	5	9	11
293	5	9	12
294	5	9	13
295	5	9	14
296	5	9	15
297	5	10	13
298	5	10	14
299	5	10	15
300	5	11	13
301	5	11	14
302	5	11	15
303	5	12	13
304	5	12	14
305	5	12	15
	21 (2)		

No.	III		
306	6	8	10
307	6	8	11
308	6	8	12
309	6	8	13
310	6	8	14
311	6	8	15
312	6	9	10
313	6	9	11
314	6	9	12
315	6	9	13
316	6	9	14
317	6	9	15
318	6	10	13
319	6	10	14
320	6	10	15
321	6	11	13
322	6	11	14
323	6	11	15
324	6	12	13
325	6	12	14
326	6	12	15
	21 (3)		
327	7	8	10
328	7	8	11
329	7	8	12
330	7	8	13
331	7	8	14
332	7	8	15
333	7	9	10
334	7	9	11
335	7	9	12
336	7	9	13
337	7	9	14
338	7	9	15
339	7	10	13
340	7	10	14
341	7	10	15
342	7	11	13
343	7	11	14
344	7	11	15
345	7	12	13
346	7	12	14
347	7	12	15
	21 (4)		

No.	III		
348	8	10	13
349	8	10	14
350	8	10	15
351	8	11	13
352	8	11	14
353	8	11	15
354	8	12	13
355	8	12	14
356	8	12	15
	9 (1)		
357	9	10	13
358	9	10	13
359	9	10	13
360	9	11	13
361	9	11	14
362	9	11	15
363	9	12	13
364	9	12	14
365	9	12	15
	9 (2)		
Total	261		

No.	IV			
366	1	4	8	10
367	1	4	8	11
368	1	4	8	12
369	1	4	8	13
370	1	4	8	14
371	1	4	8	15
372	1	4	9	10
373	1	4	9	11
374	1	4	9	12
375	1	4	9	13
376	1	4	9	14
377	1	4	9	15
378	1	4	10	13
379	1	4	10	14
380	1	4	10	15
381	1	4	11	13
382	1	4	11	14
383	1	4	11	15
384	1	4	12	13
385	1	4	12	14
386	1	4	12	15
387	1	5	8	10
388	1	5	8	11
389	1	5	8	12
390	1	5	8	13
391	1	5	8	14
392	1	5	8	15
393	1	5	9	10
394	1	5	9	11
395	1	5	9	12
396	1	5	9	13
397	1	5	9	14
398	1	5	9	15
399	1	5	10	13
400	1	5	10	14
401	1	5	10	15
402	1	5	11	13
403	1	5	11	14
404	1	5	11	15

No	IV			
405	1	5	12	13
406	1	5	12	14
407	1	5	12	15
408	1	6	8	10
409	1	6	8	11
410	1	6	8	12
411	1	6	8	13
412	1	6	8	14
413	1	6	8	15
414	1	6	9	10
415	1	6	9	11
416	1	6	9	12
417	1	6	9	13
418	1	6	9	14
419	1	6	9	15
420	1	6	10	13
421	1	6	10	14
422	1	6	10	15
423	1	6	11	13
424	1	6	11	14
425	1	6	11	15
426	1	6	12	13
427	1	6	12	14
428	1	6	12	15
429	1	7	8	10
430	1	7	8	11
431	1	7	8	12
432	1	7	8	13
433	1	7	8	14
434	1	7	8	15
435	1	7	9	10
436	1	7	9	11
437	1	7	9	12
438	1	7	9	13
439	1	7	9	14
440	1	7	9	15
441	1	7	10	13
442	1	7	10	14
443	1	7	10	15

No.	III	No.	III	No.	III
444	1 7 11 13	480	2 4 10 13	522	2 6 10 13
445	1 7 11 14	481	2 4 10 14	523	2 6 10 14
446	1 7 11 15	482	2 4 10 15	524	2 6 10 15
447	1 7 12 13	483	2 4 11 13	525	2 6 11 13
448	1 7 12 14	484	2 4 11 14	526	2 6 11 14
449	1 7 12 15	485	2 4 11 15	527	2 6 11 15
450	1 8 10 13	486	2 4 12 13	528	2 6 12 13
451	1 8 10 14	487	2 4 12 14	529	2 6 12 14
452	1 8 10 15	488	2 4 12 15	530	2 6 12 15
453	1 8 11 13	489	2 5 8 10	531	2 7 8 10
454	1 8 11 14	490	2 5 8 11	532	2 7 8 11
455	1 8 11 15	491	2 5 8 12	533	2 7 8 12
456	1 8 12 13	492	2 5 8 13	534	2 7 8 13
457	1 8 12 14	493	2 5 8 14	535	2 7 8 14
458	1 8 12 15	494	2 5 8 15	536	2 7 8 15
459	1 9 10 13	495	2 5 9 10	537	2 7 9 10
460	1 9 10 14	496	2 5 9 11	538	2 7 9 11
461	1 9 10 15	497	2 5 9 12	539	2 7 9 12
462	1 9 11 13	498	2 5 9 13	540	2 7 9 13
463	1 9 11 14	499	2 5 9 14	541	2 7 9 14
464	1 9 11 15	500	2 5 9 15	542	2 7 9 15
465	1 9 12 13	501	2 5 10 13	543	2 7 10 13
466	1 9 12 14	502	2 5 10 14	544	2 7 10 14
467	1 9 12 15	503	2 5 10 15	545	2 7 10 15
		504	2 5 11 13	546	2 7 11 13
		505	2 5 11 14	547	2 7 11 14
		506	2 5 11 15	548	2 7 11 15
	102 (!)	507	2 5 12 13	549	2 7 12 13
		508	2 5 12 14	550	7 12 14
		509	2 5 12 15	551	2 7 12 15
468	2 4 8 10	510	2 6 8 10	552	2 8 10 13
469	2 4 8 11	511	2 6 8 11	553	2 8 10 14
470	2 4 8 12	512	2 6 8 12	554	2 8 10 15
471	2 4 8 13	513	2 6 8 13	555	2 8 11 13
472	2 4 8 14	514	2 6 8 14	556	2 8 11 14
473	2 4 8 15	515	2 6 8 15	557	2 8 11 15
474	2 4 9 10	516	2 6 9 10	558	2 8 12 13
475	2 4 9 11	517	2 6 9 11	559	2 8 12 14
476	2 4 9 12	518	2 6 9 12	560	2 8 12 15
477	2 4 9 13	519	2 6 9 13		
478	2 4 9 14	520	2 6 9 14		
479	2 4 9 15	521	2 6 9 15		

No.	IV
561	2 9 10 13
562	2 9 10 14
563	2 9 10 15
564	2 9 11 13
565	2 9 11 14
566	2 9 11 15
567	2 9 12 13
568	2 9 12 14
569	2 9 12 15
	102 (2)
570	3 4 8 10
571	3 4 8 11
572	3 4 8 12
573	3 4 8 13
574	3 4 8 14
575	3 4 8 15
576	3 4 9 10
577	3 4 9 11
578	3 4 9 12
579	3 4 9 13
580	3 4 9 14
581	3 4 9 15
582	3 4 10 13
583	3 4 10 14
584	3 4 10 15
585	3 4 11 13
586	3 4 11 14
587	3 4 11 15
588	3 4 12 13
589	3 4 12 14
590	3 4 12 15
591	3 5 8 10
592	3 5 8 11
593	3 5 8 12
594	3 5 8 13
595	3 5 8 14
596	3 5 8 15

No.	IV
597	3 5 9 10
598	3 5 9 11
599	3 5 9 12
600	3 5 9 13
601	3 5 9 14
602	3 5 9 15
603	3 5 10 13
604	3 5 10 14
605	3 5 10 15
606	3 5 11 13
607	3 5 11 14
608	3 5 11 15
609	3 5 12 13
610	3 5 12 14
611	3 5 12 15
612	3 6 8 10
613	3 6 8 11
614	3 6 8 12
615	3 6 8 13
616	3 6 8 14
617	3 6 8 15
618	3 6 9 10
619	3 6 9 11
620	3 6 9 12
621	3 6 9 13
622	3 6 9 14
623	3 6 9 15
624	3 6 10 13
625	3 6 10 14
626	3 6 10 15
627	3 6 11 13
628	3 6 11 14
629	3 6 11 15
630	3 6 12 13
631	3 6 12 14
632	3 6 12 15

No.	IV
633	3 7 8 10
634	3 7 8 11
635	3 7 8 12
636	3 7 8 13
637	3 7 8 14
638	3 7 8 15
639	3 7 9 10
640	3 7 9 11
641	3 7 9 12
642	3 7 9 13
643	3 7 9 14
644	3 7 9 15
645	3 7 10 13
646	3 7 10 14
647	3 7 10 15
648	3 7 11 13
649	3 7 11 14
650	3 7 11 15
651	3 7 12 13
652	3 7 12 14
653	3 7 12 15
654	3 8 10 13
655	3 8 10 14
656	3 8 10 15
657	3 8 11 13
658	3 8 11 14
659	3 8 11 15
660	3 8 12 13
661	3 8 12 14
662	3 8 12 15
663	3 9 10 13
664	3 9 10 14
665	3 9 10 15
666	3 9 11 13
667	3 9 11 14
668	3 9 11 15

No.	IV	No.	IV	No.	IV
669	3 9 12 13	705	5 9 12 13	741	7 9 12 13
670	3 9 12 14	706	5 9 12 14	742	7 9 12 14
671	3 9 12 15	707	5 9 12 15	743	7 9 12 15
	102 (3)		18 (2)		18 (4)
672	4 8 10 13	708	6 8 10 13		Total 378
673	4 8 10 14	709	6 8 10 14		
674	4 8 10 15	710	6 8 10 15		
675	4 8 11 13	711	6 8 11 13		
676	4 8 11 14	712	6 8 11 14		
677	4 8 11 15	713	6 8 11 15		
678	4 8 12 13	714	6 8 12 13		
679	4 8 12 14	715	6 8 12 14		
680	4 8 12 15	716	6 8 12 15		
681	4 9 10 13	717	6 9 10 13		
682	4 9 10 14	718	6 9 10 14		
683	4 9 10 15	719	6 9 10 15		
684	4 9 11 13	720	6 9 11 13		
685	4 9 11 14	721	6 9 11 14		
686	4 9 11 15	722	6 9 11 15		
687	4 9 12 13	723	6 9 12 13		
688	4 9 12 14	724	6 9 12 14		
689	4 9 12 15	725	6 9 12 15		
	18 (1)		18 (3)		
690	5 8 10 12	726	7 8 10 13		
691	5 8 10 13	727	7 8 10 14		
692	5 8 10 14	728	7 8 10 15		
693	5 8 11 13	729	7 8 11 13		
694	5 8 11 14	730	7 8 11 14		
695	5 8 11 15	731	7 8 11 15		
696	5 8 12 13	732	7 8 12 13		
697	5 8 12 14	733	7 8 12 14		
698	5 8 12 15	734	7 8 12 15		
699	5 9 10 13	735	7 9 10 13		
700	5 9 10 14	736	7 9 10 14		
701	5 9 10 15	737	7 9 10 15		
702	5 9 11 13	738	7 9 11 13		
703	5 9 11 14	739	7 9 11 14		
704	5 9 11 15	740	7 9 11 15		

No.	V	No.	V	No.	V
744	1 4 8 10 13	780	1 6 8 10 13	816	2 4 8 10 13
745	1 4 8 10 14	781	1 6 8 10 14	817	2 4 8 10 14
746	1 4 8 10 15	782	1 6 8 10 15	818	2 4 8 10 15
747	1 4 8 11 13	783	1 6 8 11 13	819	2 4 8 11 13
748	1 4 8 11 14	784	1 6 8 11 14	820	2 4 8 11 14
749	1 4 8 11 15	785	1 6 8 11 15	821	2 4 8 11 15
750	1 4 8 12 13	786	1 6 8 12 13	822	2 4 8 12 13
751	1 4 8 12 14	787	1 6 8 12 14	823	2 4 8 12 14
752	1 4 8 12 15	788	1 6 8 12 15	824	2 4 8 12 15
753	1 4 9 10 13	789	1 6 9 10 13	825	2 4 9 10 13
754	1 4 9 10 14	790	1 6 9 10 14	826	2 4 9 10 14
755	1 4 9 10 15	791	1 6 9 10 15	827	2 4 9 10 15
756	1 4 9 11 13	792	1 6 9 11 13	828	2 4 9 11 13
757	1 4 9 11 14	793	1 6 9 11 14	829	2 4 9 11 14
758	1 4 9 11 15	794	1 6 9 11 15	830	2 4 9 11 15
759	1 4 9 12 13	795	1 6 9 12 13	831	2 4 9 12 13
760	1 4 9 12 14	796	1 6 9 12 14	832	2 4 9 12 14
761	1 4 9 12 15	797	1 6 9 12 15	833	2 4 9 12 15
762	1 5 8 10 13	798	1 7 8 10 13	834	2 5 8 10 13
763	1 5 8 10 14	799	1 7 8 10 14	835	2 5 8 10 14
764	1 5 8 10 15	800	1 7 8 10 15	836	2 5 8 10 15
765	1 5 8 11 13	801	1 7 8 11 13	837	2 5 8 11 13
766	1 5 8 11 14	802	1 7 8 11 14	838	2 5 8 11 14
767	1 5 8 11 15	803	1 7 8 11 15	839	2 5 8 11 15
768	1 5 8 12 13	804	1 7 8 12 13	840	2 5 8 12 13
769	1 5 8 12 14	805	1 7 8 12 14	841	2 5 8 12 14
770	1 5 8 12 15	806	1 7 8 12 15	842	2 5 8 12 15
771	1 5 9 10 13	807	1 7 9 10 13	843	2 5 9 10 13
772	1 5 9 10 14	808	1 7 9 10 14	844	2 5 9 10 14
773	1 5 9 10 15	809	1 7 9 10 15	845	2 5 9 10 15
774	1 5 9 11 13	810	1 7 9 11 13	846	2 5 9 11 13
775	1 5 9 11 14	811	1 7 9 11 14	847	2 5 9 11 14
776	1 5 9 11 15	812	1 7 9 11 15	848	2 5 9 11 15
777	1 5 9 12 13	813	1 7 9 12 13	849	2 5 9 12 13
778	1 5 9 12 14	814	1 7 9 12 14	850	2 5 9 12 14
779	1 5 9 12 15	815	1 7 9 12 15	851	2 5 9 12 15

No.	V	No.	V	No.	V
852	2 6 8 10 13	888	3 4 8 10 13	924	3 6 8 10 13
853	2 6 8 10 14	889	3 4 8 10 14	925	3 6 8 10 14
854	2 6 8 10 15	890	3 4 8 10 15	926	3 6 8 10 15
855	2 6 8 11 13	891	3 4 8 11 13	927	3 6 8 11 13
856	2 6 8 11 14	892	3 4 8 11 14	928	3 6 8 11 14
857	2 6 8 11 15	893	3 4 8 11 15	929	3 6 8 11 15
858	2 6 8 12 13	894	3 4 8 12 13	930	3 6 8 12 13
859	2 6 8 12 14	895	3 4 8 12 14	931	3 6 8 12 14
860	2 6 8 12 15	896	3 4 8 12 15	932	3 6 8 12 15
861	2 6 9 10 13	897	3 4 9 10 13	933	3 6 9 10 13
862	2 6 9 10 14	898	3 4 9 10 14	934	3 6 9 10 14
863	2 6 9 10 15	899	3 4 9 10 15	935	3 6 9 10 15
864	2 6 9 11 13	900	3 4 9 11 13	936	3 6 9 11 13
865	2 6 9 11 14	901	3 4 9 11 14	937	3 6 9 11 14
866	2 6 9 11 15	902	3 4 9 11 15	938	3 6 9 11 15
867	2 6 9 12 13	903	3 4 9 12 13	939	3 6 9 12 13
868	2 6 9 12 14	904	3 4 9 12 14	940	3 6 9 12 14
869	2 6 9 12 15	905	3 4 9 12 15	941	3 6 9 12 15
870	2 7 8 10 13	906	3 5 8 10 13	942	3 7 8 10 13
871	2 7 8 10 14	907	3 5 8 10 14	943	3 7 8 10 14
872	2 7 8 10 15	908	3 5 8 10 15	944	3 7 8 10 15
873	2 7 8 11 13	909	3 5 8 11 13	945	3 7 8 11 13
874	2 7 8 11 14	910	3 5 8 11 14	946	3 7 8 11 14
875	2 7 8 11 15	911	3 5 8 11 15	947	3 7 8 11 15
876	2 7 8 12 13	912	3 5 8 12 13	948	3 7 8 12 13
877	2 7 8 12 14	913	3 5 8 12 14	949	3 7 8 12 14
878	2 7 8 12 15	914	3 5 8 12 15	950	3 7 8 12 15
879	2 7 9 10 13	915	3 5 9 10 13	951	3 7 9 10 13
880	2 7 9 10 14	916	3 5 9 10 14	952	3 7 9 10 14
881	2 7 9 10 15	917	3 5 9 10 15	953	3 7 9 10 15
882	2 7 9 11 13	918	3 5 9 11 13	954	3 7 9 11 13
883	2 7 9 11 14	919	3 5 9 11 14	955	3 7 9 11 14
884	2 7 9 11 15	920	3 5 9 11 15	956	3 7 9 11 15
885	2 7 9 12 13	921	3 5 9 12 13	957	3 7 9 12 13
886	2 7 9 12 14	922	3 5 9 12 14	958	3 7 9 12 14
887	2 7 9 12 15	923	3 5 9 12 15	959	3 7 9 12 15
	72 (2)				72 (3)
					Total 216

(Fig 27)

Sôinanâth's method of employing the numbers 1 to 15, both inclusive, to develop his Mela-system will enable the reader to find out, with the help of Fig. 25, the *principle* on which he proceeded to work.

But to find out the merits or otherwise of his Mêla-Prasthâra, one should rewrite the same 960 Melas in the very svara-names and, if not inconvenient, in a tabular form. This indeed is a tiresome process. But we shall not mind its tiresomeness, if it will yield us any benefit.

As a precautionary measure, therefore, let me rewrite the first fifteen Mêlas in svara-names and scrutinise them.

The first fifteen Mêlas may be tabulated thus :—

Number of the Mêlas	Sa	Ri				Ga					Ma			Pa	Dha				Ni			
	Sudha	Sudha	Thivra	Thivrathara	Thivra thama	Sudha	Sadharana	Authara	Mridu Ma	Thvrthama	Sudha	Thvrathama	Mridu Pa	Sudha	Sudha	Thivra	Thivrathara	Thivrathama	Sudha	Kaisiki	Kakali	Mridu Sa
1	Sa		Ri			Ga					Ma			Pa	Dha				Ni			
2	Sa			Ri		Ga					Ma			Pa	Dha				Ni			
3	Sa					Ga					Ma			Pa	Dha				Ni			
4	Sa	Ri			Ri		Ga				Ma			Pa	Dha				Ni			
5	Sa	Ri						Ga			Ma			Pa	Dha				Ni			
6	Sa	Ri							Ga		Ma			Pa	Dha				Ni			
7	Sa	Ri								Ga	Ma			Pa	Dha				Ni			
8	Sa	Ri				Ga						Ma		Pa	Dha				Ni			
9	Sa	Ri				Ga							Ma	Pa	Dha				Ni			
10	Sa	Ri				Ga					Ma			Pa		Dha			Ni			
11	Sa	Ri				Ga					Ma			Pa			Dha		Ni			
12	Sa	Ri				Ga					Ma			Pa				Dha	Ni			
13	Sa	Ri				Ga					Ma			Pa	Dha					Ni		
14	Sa	Ri				Ga					Ma			Pa	Dha						Ni	
15	Sa	Ri				Ga					Ma			Pa	Dha							Ni

FIG. 28

A reference to Fig. 28 will show that the Thivrathara *Ri* and Sudha *Ga* are identical; and so are the Thivrathama *Ri* and Sadharana *Ga*; the Thivrathama *Ga* and Sudha *Ma*; the Thivra-thara *Dha* and Sudha *Ni* and the Thivrathama *Dha* and Kaisiki *Ni*.

This identity of the svaras compelled Sômanâth to reject a large number of his Mêlas as being absolutely useless. Even with regard to the unrejected, that is, retained Mêlas, all of them could not have, alike, a musical value and did not therefore rise to any degree of popularity. Hence Sômanâth was content with the 23 Mêlas that were current in his time and presented them along with their derivatives in the form of a Genus-Species system, which may be tabulated as follows:—

I. Sômanâth's 'Genus-Species' System.

No.	Mêlas (23)	Janya Râgas (76)
1	Mukhâri	(1) Mukhari ; (2) Thuruskathôdi
2	Rêvagupthi	Rêvagupti
3	Sâmavarâli	(1) Sâmavarâli ; (2) Vasanthavarâli
4	Thôdi	Thôdi
5	Nâdarâmakri	Nâdarâmakri
6	Bhairava	(1) Bhairava ; (2) Powravika
7	Vasantha	(1) Vasantha (2) Dakka (3) Hijeja (4) Hindola
8	Vasanthabhairavi	(1) Vasanthabhairavi (2) Mâravika
9	Malavagowla	(1) Malavagowla (7) Kuranji (13) Bangâla (2) Chaithigowdi (8) Bahuli (14) Sudhalalitha (3) Poorvi (9) Râmakri (15) Gurjari (4) Padi (10) Pavaka (16) Parajô (5) Dêvagandhara (11) Asaveri (17) Sudhagowda (6) Gondakriya (12) Panchama
10	Rithigowla	Rithigowla
11	Abhira	Abhira
12	Hammira	(1) Hammira (2) Vishangada (3) Kedara
13	Sudhavarati	Sudhavarati
14	Sudharâmakri	(1) Sudharamakri (2) Lalitha (3) Jethasri (Dêskâr) (4) Thravani and (5) Desi
15	Sriraga	(1) Sriraga (2) Malavasri (3) Dhanyasiki (4) Bhairavi (5) Dhavala (6) Saindhavi
16	Kalyan	Kalyan
17	Kambhodi	(1) Kambhodi (2) Devakri
18	Mallâri	(1) Mallâri (8) Narayanagouda (2) Natamallari (9) Dvitiyakedara (3) Poorvagouda (10) Salankanata (4) Bhupali (11) Velavali (5) Gowda (12) Madhyamadi (6) Sankarabarana (13) Saveri (7) Natanarayana (14) Sourashtri
19	Sâmantha	Sâmantha
20	Karnatagowda	(1) Karnatagowda (2) Attana (3) Nagadhvani (4) Sudhabangala (5) Varnanataka (5) Iraque
21	Dêsâkshi	Desakshi
22	Sudhanâta	Sudhanâta
23	Sâranga	Sâranga

(FIG. 29)

II. SÔMANÂTH'S TWENTY-THREE MÊLA-RÂGAS.

Number	Mêlas	Graha	Amsa	Nyâsa	Time of Singing	S V A R A S: Sa	Ri				Ga					Ma			Pa	Dha				Ni				Remarks, if any
						Sudha	Sudha	Thivra	Thivra-thara	Thivra-thama	Sudha	Sâdhârama	Anthara	Mridu Ma	Thivra thama	Sudha	Thivra-thama	Mridu Pa	Sudha	Sudha	Thivra	Thivra-thara	Thivra thama	Sudha	Kaisiki	Kâkali	Mridu Sa	
1	Mukhâri	Sa	Sa	Sa	Always	Sa	Ri				Ga					Ma			Pa	Dha				Ni				
2	Rêvagupthi	Ri	Ri	Ri	Evening	Sa	Ri						Ga			Ma			Pa	Dha				Ni				Sa & Pa Omitted.
3	Sâmavarâli	Sa	Sa	Sa	Always	Sa	Ri				Ga					Ma			Pa	Dha						Ni		
4	Thôdi	Ga	Ga	Sa	Dawn	Sa	Ri					Ga				Ma			Pa	Dha					Ni			
5	Nâdarâmakri	Sa	Sa	Sa	Night	Sa	Ri					Ga				Ma			Pa	Dha							Ni	
6	Bhairava	Dha	Dha	Sa	Morning	Sa	Ri						Ga			Ma			Pa	Dha					Ni			
7	Vasantha	Sa	Sa	Sa	Day-break	Sa	Ri						Ga			Ma			Pa	Dha						Ni		
8	Vasanthabhairavi	Sa	Sa	Sa	Day-break	Sa	Ri							Ga		Ma			Pa	Dha					Ni			Pa Omitted
9	Mâlavagowla	Ni	Ni	Ni	Dusk	Sa	Ri							Ga		Ma			Pa	Dha							Ni	Ga Dha omitted at times. Sa for Nyâsa at times
10	Rithigowla	Ni	Ni	Ni	Evening	Sa	Ri				Ga					Ma			Pa			Dha			Ni			
11	Abhiranâta	Ga	Ga	Sa	Dusk	Sa			Ri			Ga				Ma			Pa	Dha							Ni	
12	Hammira	Ga	Pa	Sa	Night	Sa			Ri					Ga		Ma			Pa	Dha							Ni	*Ni* only of little use.
13	Sudhavarâti	Ri	Sa	Sa	Day-time	Sa	Ri					Ga					Ma		Pa	Dha							Ni	
14	Sudharâmakri					Sa	Ri							Ga			Ma		Pa	Dha							Ni	
15	Srirâga	Ri	Ri	Sa	Dusk	Sa		Ri				Ga				Ma			Pa		Dha				Ni			*Ga* & *Dha* omitted at times.
16	Kalyân	Sa	Ga	Sa	Dusk	Sa			Ri			Ga						Ma	Pa	Dha							Ni	
17	Kâmbhôdi	Sa	Sa	Sa	Evening	Sa			Ri				Ga	Ga		Ma			Pa			Dha				Ni		*Ni* omitted at times.
18	Mallâri	Dha	Dha	Dha	Morning	Sa			Ri							Ma			Pa			Dha					Ni	Ga & Ni omitted.
19	Sâmantha	Sa	Sa	Sa	Evening	Sa				Ri			Ga			Ma			Pa				Dha			Ni		
20	Karnatagowla	Ni	Ni	Ni	Mid Night	Sa				Ri				Ga		Ma			Pa		Dha				Ni			*Ri* & *Dha* omitted at times.
21	Desâkshi	Ga	Ga	Ga	Day-break	Sa				Ri				Ga		Ma			Pa			Dha					Ni	*Ma* & *Ni* omitted accent.
22	Sudhanâta	Sa	Sa	Sa	Dusk	Sa				Ri				Ga		Ma			Pa				Dha				Ni	
23	Sâranga	Sa	Sa	Sa	Afternoon	Sa			Ri						Ga			Ma	Pa				Dha				Ni	

(FIG. 30)

III. The Characteristics of a few of Sômanâth's Derivativ Râgas.

No.	Ragas	Mêlas	Graha	Amsa	Nyâsa	Time of singing	Remarks if any
1	Thurushkathôdi	Mukhâri	Ga	Ga	Ga	After Dawn	
2	Vasanthavarali	Sâmavarali	Ga	Ga	Sa	Always	*Ri* & *Pa* Omitted
3	Powravika	Bhairava	Sa	Sa	Sa	Morning	A little use of रिप
4	Dakka	Vasantha	Sa	Sa	Sa	End of the Day	
5	Hijêjja	Do	Ma	Ma	Sa	Evening	
6	Hindôla	Do	Sa	Ma	Sa	Day-break (or Always)	Ri Pa Omitted
7	Mâravika	Vasantha-bhairavi	Ga	Ga	Sa	Always	Ri Dha Omitted
8	Chaithringowdi	Mâlavagowla	Sa	Ni	Sa	Evening	Ga Dha Omitted
9	Pocrvi	Do	Sa	Ga	Sa	Evening	
10	Pâdi	Do	Sa	Sa	Sa	Evening	Ga Omitted
11	Devagandhari	Do	Ri	Pa	Sa	Always	Ga Ni Omitted
12	Gowdakri	Do	Sa	Sa	Sa	Morning	Dha Omitted
13	Kuranji	Do	Sa	Sa	Sa	Always	A little of Dha
14	Bahuli	Do	Sa	Sa	Sa	Afternoon	Ma Ni Omitted
15	Ramakri	Do	(Ga) Sa	(Ga) Sa	Sa	Always	
16	Pâvaka	Do	Ga	Dha	Sa	Always	Ni Omitted
17	Asaveri	Do	Ma	Ma	Sa	Always	
18	Panchama	Do	Pa	Pa	Pa	Day break	Ri Omitted
19	Bangâla	Do	Sa	Sa	Sa	Always	
20	Sudhalalitha	Do	Sa	Sa	Sa	Day break	Pa omitted at times
21	Gurjarika	Do	Ri	Ri	Ri	Morning	Pa Omitted
22	Paraja	Do	Ga	Ga	Sa	Always	Ni अल्प Ga Dha Gamaka
23	Sudhagowda	Do	Sa	Pa	Sa	Dusk	Ni अल्प
24	Vihangada	Hammir	Ni	Ni	Sa	Night	Dha अल्प
25	Kedara	Do	Ga	Ga	Sa	Night	Ri Dha अल्प
26	Desakar	Sudharamakri	Sa	Sa	Sa	Noon	Ma Ni Gamaka
27	Lalitha	Do	Sa	Dha	Sa	Day break	Pa omitted at times
28	Jaithasri	Do	Sa	Ga	Sa	Morning	Ri Dha अल्प
29	Thrâvani	Do	Ri	Ri	Sa	Evening	
30	Dêsi	Do	Ri	Ri	Ri	Always	Ga अल्प
31	Mâlasri	Srirâga	(Ni) Sa	(Ni Sa	Sa	Always	Ri Dha अल्प First sung for मङ्गल
32	Dhanyâsi	Do	Sa	Sa	Sa	Morning	रि ध alpa
33	Bhairavi	Do	Sa	Sa	Sa	Always	रिप Chief use
34	Dhavalâ	Do	Sa	Sa	Sa	Always	रिध Omitted, Pa full use
35	Saindhavi	Do	Sa	Sa	Sa	Always	गनि omitted; amenable to Gamaka
36	Dêvakri	Kambhodi	Sa	Sa	Sa	Afternoon	Pa omitted at times
37	Natayûk	Mallari	Dha	Dha	Dha	Morning	Ga Ni omitted
38	Poorvagowda	Do	Sa	Ga	Sa	Noon	
39	Bhupali	Do	Sa	Ga	Sa	Daybreak	Ma Ni omitted
40	Gowda	Do	Dha	Dha	Dha	Noon	Ni अल्प

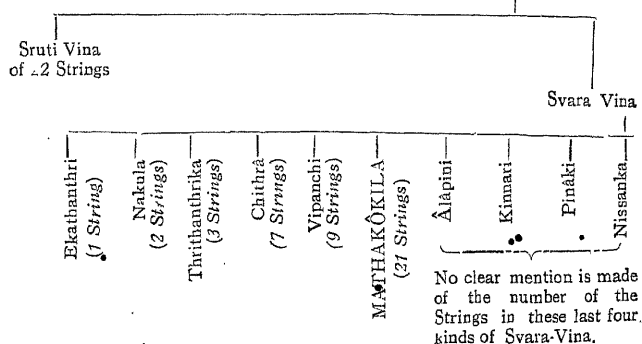
No.	Râgas	Mêlas	Graha	Amsa	Nyâsa	Time of singing	Remarks if any
41	Sankarabharana	Do	Sa	Sa	Sa	Daybreak	
42	Natanarayana	Do	Sa	Ga	Sa	Afternoon	
43	Narayanagowda	Do	Ga	Ga	Ga	Day break	Ri omitted
44	Kedara II	Do	Ni	Ni	Ni	Night	
45	Salankanâta	Do	Sa	Sa	Sa	Evening	
46	Vêlâvali	Do	Dha	Dha	Dha	Dawn	Ri Pa omitted at times
47	Madhyamâdi	Do	Ma	Ma	Ma	Dawn	Ri Dha omitted
48	Savêri	Do	Dha	Dha	Dha	Dawn	Sa Pa omitted
49	Sourashtri	Do	Sa	Sa	Sa	Evening	
50	Attana	Karnata	Pa	Dha	Sa	Night	
51	Nagadhvani	Do	Sa	Sa	Sa	Always	
52	Sudhabangala	Do	Ma	Ma	Ma	Day break	
53	Varnanata	Do	Sa	Sa	Sa	Night	
54	Thurushakathôdi	Do	Ma	Ma	Ma	Night	

(FIG 31)

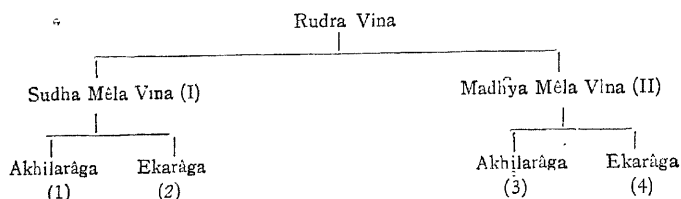
Let us now proceed to study Sômanâth's *Vina-System* and see how it helps us to understand his Râga-System.

In the first place, Sômanâth, like Râmâmâtya, emphasises the importance of the *Vina* as enabling young students to quickly acquire *Svaragnânam* or a knowledge of the svaras ; besides being a means of obtaining Dharma, Artha, Kâma, and Môksha.

Again, like Râmâmâtya, Sômanâth fundamentally differed from Shârngadêv in the matter of constructing his *Vina*, rejected the Vina System[1] of the author of *Sangitharatnâkara*, and

1. The following is a tabulation of Shârngadêv's Vina-System

Of these *ten* kinds of Svara-Vina, *Mathakôkila* is said to have been the

required, for his own Vina, only *four* strings to produce all his *Sudha Vikritha* Svaras in all the three registers.

Further again, while Râmâmâtya's Vina was of six kinds; Sômanâth's Vina was of four kinds which may conveniently be tabulated thus :—

(FIG. 32)

All the four kinds of Sômanâth's Vina were provided with frets. In the *Akhilarâga Mêla Vina* they were fixed and immove able, as in the case of our modern *Tanjore Vina*; while, in the *Ekarâga Mêla Vina*, they were not fixed and therefore movable, as in the case of the modern *Sitar* of North India. In fact, the frets of the latter kind were moved or changed every time a Râga was changed; while, those of the former kind were fixed and yet made to produce all the Râgas in all the registers. Hence their respective names.

As for the construction and the characteristics of Sômanâth's Vina; first, there was a Cross-Bar, called *Danda*, eleven fists and a half long. Five inches from its end, there was an oblique hole to hold the movable peg. Above it, a small aperture was made to

---

most important. [Compare मुख्येयं सर्ववीणानां । That is to say, इयं मत्तकोकिला सर्ववीणानां मुख्या] And this Mathakôkila had 21 strings!

Even granting that the Sruti-Vina of 22 strings was never intended to be played upon but only to show how the 22 Srutis were produced; the so-called most important and twenty-one-stringed Mathakôkila was enough for both Râmâmâtya and Sômanâth to damn Shârngadêv's Vina-System as a whole, as being uncongenial to the *Lakshya* of their respective times. Even his own *Nissanka-Vina* did not seem to have improved the matter. In fact, all the different kinds of his Vina, belonging, as they did, to an out-of-date musical system of 2 Grâmas, Moorchanas and Jâtis, could not possibly compete with, and must therefore give way to, Râmâmâtya's (or even to Sômânâth's) Vina-system based upon only one Grâma.

pass the wire to the peg. At the sixth inch from the end of the Danda, there was a second hole, also oblique, to hold the immovable peg. One inch beyond it, there was placed the *Meru.* One inch further beyond, and below the Meru, a gourd was attached. At a distance of twenty-eight inches from the first gourd, there was a second gourd Between the Danda and the tops of the gourds, there were two *Nâbhus* or circular pieces of wood or mětal, three inches high and three inches broad with a vertical hole in the centre. Attached to the other end of the Danda, was placed *Kakubha* or the wooden piece for fastening the wires, which was four inches long and four or five inches broad with a smooth head; and it was raised to a height of two inches from the surface of the Danda; and, again, its frame was inserted into that of the Vina; its wing-like projection extended over the sides; and it had also small metalic hooks to hold the wires. Towards the right-hand side of the player, and below the fourth wire, a leaf-like metalic piece, called *Pathrika*, was placed so as to be slightly higher than the Meru. Along side of it there were placed three more metalic pieces, one slightly higher than another. Between the Pathrika and the wires, chips of bamboo-barks were placed to make the sound finer. The *Sârikas* or frets were as broad as the Meru or the Kakubha. A piece of wood, called *Patti* eleven inches long and capable of holding ten shorter frets, was placed along the surface of the Danda and towards its end, so as to extend up to the top of the second gourd. Cotton or silken threads, made by twisting three to one, were used for fastening the wires.

Over and across the Cross-Bar, four metalic wires were fastened between the left-hand bridge, *Meru* and the right-hand piece of wood at the end of the cross-bar, *Kakubha.* Below the cross-bar, but near the four wires and on the right-hand side, three additional wires were fastened for *sruti* purposes.

What *Svaras* did each of the four uppper-wires and of the three lower-wires speak, when sounded? The answer depends on whether the Vina was Sudha Mêla or Madhya Mêla. For, while the order of the three lower-wires was the same in both the kinds of the Vina, namely, Mandra *Sa*, Mandra *Pa*, and Madhya *Sa*; the order of the four upper-wires, in *Sudha Mêla Vina*, was:—Anumandra *Sa*, Anumandra *Pa* Mandra *Sa*, Mandra *Ma*; and that in *Madhya Mêla Vina.*:—Anumandra *Pa*, Mandra *Sa*, Mandra *Pa*, and Madhya *Sa*.

Confining, now, our attention to the Sudha Mela Vina, we note that, over its cross-bar, six frets were placed in such a manner as they produced, in order, by the first (Anumandra *Sa*) wire the following svaras:—

1.	Sudha *Ri*	4.	Mridu *Ma*
2.	Sudha *Ga*	5.	Sudha *Ma*
3.	Sadharana *Ga*	6.	Mridu *Pa*;

by the second (Anumandra Pa-) wire, the following svaras:—

1.	Sudha *Dha*	4.	Mridu *Sa*
2.	Sudha *Ni*	5.	Sudha *Sa*
3.	Kaisiki *Ni*	6.	Sudha *Ri*;

by the third (Mandra Sa-) wire, the following svaras:—

1.	Sudha *Ri*	4.	Mridu *Ma*
2.	Sudha *Ga*	5.	Sudha *Ma*
3.	Sadharana *Ga*	6.	Mridu *Pa*;

and by the fourth (Mandra Ma-) wire, the following svaras:—

1.	Mridu *Pa*	4.	Sudha *Dha*
2.	Sudha *Pa*	5.	Sudha *Ni*
3.	*Omitted* (?)	6.	Mridu *Sa*.

N.B. An additional 7th fret for Kaisiki Ni is suggested.

Be it remembered that, in higher registers the only wire that could possibly produce sweet or agrreeable svaras was the *fourth* and not any of the other three upper-wires. Be it also remembered that Sudha *Sa* and Sudha *Ri* of the second wire occurred again on the third and were therefore of no use on the second and that, similarly, Sudha *Ma* and Mridu *Pa* of the third wire occurred again on the fourth and were therefore of no use on the third.

Finally, Sômanâth, like Râmâmâtya, made reference to what were called *Svayambhus*, which were self-produced svaras or, in the language of Sômanâth himself, "not artificially produced svaras"[1] In the Introduction to my edition of *Svaramêlakalânidhi*, I stated that Râmâmâtya's *Svayambhus* had a close affinity with the *Harmonics*, in as much as the former belonged to the second, and perhaps even to the third, category of the latter. mentioned therein.[2]

1. कल्पिता नो तु—*Ragavibôdha*

2. Vide my Edition of *Svaramêlakalânidhi—page lv.*

Could the same statement apply to Sòmanâth's *Svayambhus* ?

'Yes', said Mr. K. B. Dêval of Sangli. An emphatic 'No' was the reply of Mr. V. N. Bhâtkhânde of Bombay.

Thus a hot discussion on the point raged, in 1916, between the two cambatants ; and the reader will, I think, find it profitable to study it in detail.

In the first place, Mr K. B. Dêval observed:[1] The harmonics or overtones are heard on a string vibrating in its whole length in two ways:—

(1) Strings, in vibrating, do not only swing as a whole but have also several secondary motions, each of which produces a sound proper to itself. A string, when struck, vibrates first in its entire length, secondly in two segments, thirdly in three, fourthly in four, and so on. All of these motions are simultaneous and the sounds proceeding therefrom are blended into one note. The lowest note is the loudest and is called the fundamental or prime tone and the others are called overtones, upper partials or harmonics[2].

(2) If a string be touched at its middle with the finger, or better still with a feather, as in the following diagram:—

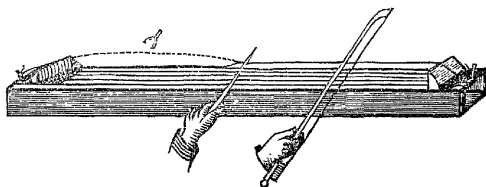



FIG. 33

and if you rub it with a bow, a note is obtained which is observably higher and which the practical musicians call the *octave* of the fundamental note. The string in this case vibrates in two parts in such a way that the point touched remains at rest. Successively higher and higher notes can be obtained from the string by touching it at a third, a fourth, and a fifth of its length, etc.[3]

1. Vide Mr. Deval's *Theory Indian Music as expounded by Somanath p.* 12.

2. Vide Holmes p. 69.

3. Vide Blaserna's *Theory of Sound.* p. 12.

The recognition of the first kind of harmonics by Sômanâth has been dealt with when he constructed his Rudra Vina by placing four wires of different notes, *viz*, Anumandra *Sa*, Anumandra *Pa*, Mandra *Sa*, and Mandra *Ma*, on two fixed bridges. When Sômanâth sounded the first Anumandra *Sa* wire, he clearly heard Mandra *Sa* and Mandra *Pa* as *Anuranan.ithmikadhvani* or over tones. Having heard these, he was able to correctly tune the second and third wires of the Vina.

As for the second kind of harmonics, Chapter II, verses 30, 31 and 32 of Sômanâth's *Râgavibôdha* are in point; and they are :—

किं च स्वभुवः समपा नियतश्रुतयोऽपि कल्पिता नो तु ।
वच्मि स्फुटमिह हेतुं सारीतन्त्र्योर्विना श्लेषम् ॥ ३० ॥
अपरस्तुरीयतन्त्र्यां द्वितीयसार्यूर्ध्वमणुरवोऽस्ति समः ।
तन्मन्द्रपः स्वयंभूर्मध्ये च समध्यमौ स्वभुवौ ॥ ३१ ॥
अष्टम्येकादश्योः सार्योरूर्ध्वं समापरध्वनितः ।
तत्तैः समाः सपसमाः स्वयंभुवो मुक्ततन्त्रीजाः ॥ ३२ ॥

The meaning of the verses is as follows :–"Besides the svaras *Sa*, *Pa*, *Ma*, though fixed srutis have been assigned to them, are *Svabhus* (or Svayambhus) That is to say, they emanate spontaneously without any effort to produce them and, as such, are not artificially produced svaras. I shall clearly explain the reason why they are so-called. In the fourth wire and above the second fret, there emanates spontaneously and without any contact of the wire with the fret, another fine sound similar to to Mandra *Pa*. That Mandra *Pa* is Svayambhu. Likewise, the svaras *Sa* and *Ma* of the Madhya Register are also Svayambhus, inasmuch as the same fourth wire, when gently touched above the eighth and eleventh frets, gives rise to two other fine sounds similar to them. Hence the svaras *Sa*, *Pa*, *Sa*, *Ma* which are fine sounds, similar to the actually prodnced *Sa*, *Pa*. *Sa*, *Ma* but having nothing nothing to do with any wire, are Svayambhus".

Now, the real bone of contention between the two parties lay in the interpretation of these three verses, in general, and of the first two of them, in particular.

Mr. K. B. Dêval averred that from the word स्वयंभूः (Svayambhu) occurring in the (said) verses 30 and 31, one might infer that Sômanâth was acquainted with the western theory of *Harmonics*. And, continued he, in the first process described by Sômanâth, we shortened the sounding length of the wire by pressing it on

the second fret ; but, in the second process, we left the whole length of the wire to vibrate but introduced a node which emphasised one particular upper partial, so that we heard the Panchama, not in the octave, to which the Madhyama wire belonged, but the second higher octave. This Panchama was called by the scientists of the west an upper partial or overtone or harmonic.

On the other hand, Mr. V. N. Bhatkhande contended that the two processes, mentioned above, were the same. The note produced by pressing the wire down to the frets and thus shortening its length was the same as that obtained by simply touching the wire on its upper part. Mr. Dêval called the latter Harmonics ; but he was wrong[1].

Mr. P. R. Bhandarkar supported Mr. Bhatkhande and observed: "Usually a desired note is produced by pressing the string on a fret by means of a finger of the left-hand and plucking the string ; but the author of *Râgavibôdha* observes that the same note, rather faint, can be produced without bringing the string into contact with the fret at all, but simply by lightly touching it with a finger of the left hand. Hence he says the note is Svayambhu. Even a beginner in the science of acoustics will understand that these two methods are in essence, the same—the *dâmping* of the string, in one, being strong and, in the other, weak ; and that this experiment has absolutely nothing to do with harmonics "[2]

Mr. Dêval replied that he did not, in the second process *damp* the wire as Mr. Bhandarkar fancied but kept the whole length of the wire vibrating, as per the instruction of मुक्ततन्त्रीजाः of Sômanâth. He wound up his argument with the following *Two Diagrams*:—

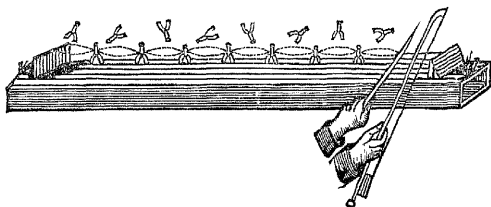



FIG. 34

1. Quoted from Mr. Deval's *Theory of Indian Music*—*p*. 4.

2. Vide *Hindu Music Journal*. p. 38.

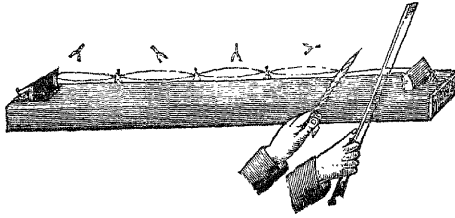



FIG. 35.

and remarked in connection therewith : "What Sômanâth did by creating an artificial nodal point by touching the Madhyama wire of his Vina at its ninth part and hearing the Panchama note of the higher octave which is an upper partial, as in Fig. 34; Blaserna did by touching the Shadja wire at its fifth part and hearing the fourth upper partial, Gāndhâra, as in Fig. 35".

The whole question was brought to the *melting-pot.* of the first All India Music Conference that was held, in 1916, at Baroda[1].

As already said, the real apple of discord between the two parties lay in the interpretation of the verses 30 and 31 of Chap. II of Sômanâth's *Râgavibôdha.* Hence with the consent of both the combatants, the President of the Conference referred the interpretation of the said verses to two Sanskrit Scholars, that were present there, named Prof. Arte of the Baroda College and Pandit Venkatesvara Sastri. Messrs. Mangesa Row Telang and Narasimma Row Divatia, Sanskrit scholars and musicians, were asked to testify to the correctness of the translations, which they most unhesitatingly did.

The translation that was submitted before the Conference by the Sanskrit scholars was as follows :—

किंच नियतश्रुतयोऽपि	Besides; though their srutis are established or recognised in the Sâstra as so many;
सपमाः स्वभुवः	The svaras *Sa, Pa, Ma;* come into existence of their own accord;

1. I myself attended the Conference as an invited Delegate.

नो तु कल्पिताः
वच्मि स्फुटमिह हेतुं

they are not imagined;
I shall explain the reason fully and clearly;

तुरीयतन्त्र्यां
द्वितीयसार्यूर्ध्वं
सारीतन्त्र्योः श्लेषं विना

on the fourth wire;
over the second fret;
without close contact between the wire and the fret;

अपरो द्वितीयः समः (=तेनैव मन्द्रपञ्चमेन तुल्यः)

Another second svara similar to that very Mandra *Pa;*

अणुरवोऽस्ति (=सूक्ष्मो ध्वनिरस्ति)

A minute sound is heard;

यथा द्वितीयसार्यां तन्त्रीसंघट्टनेन मन्द्रपञ्चम उदेति

Just as the Mandra *Pa* arises on the second fret, when the wire and the second fret are in contact;

तथा तस्या उपरि असंलग्नायामपि तन्त्र्यां वामकराङ्गुलिस्पर्शमात्रेणापि अन्यो मन्द्रपञ्चमः सूक्ष्मः श्रूयत इत्यर्थः

So also even when you slightly touch the wire with the little finger of the left hand over the second fret and though the wire is not in contact with the fret, another Mandra *Pa,* a low one is heard;

तत्ततो हेतोः मन्द्रपः स्वयंभूः

Therefore, for that reason the Mandra *Pa* is Svayambhu.

मध्ये च समध्यमौ स्वभुवौ

Similarly, *Sa* and *Ma* of the middle register are also Svayambhus.

When Prof. Arte finished his translation, Mr. G. S. Khare of Poona asked him the meaning of the word तुल्यः appearing in the Commentary; and the Professor replied that it literally meant 'similar'. Messrs. Telang and Divatia testified to the correctness of the translation by Prof. Arte.

But what was the wonder! Each of the combatants found, in the said two verses, even as interpreted by the Professor, an authority only to support *his own* respective contention!! So, they shook their heads, not their hands, and parted !!!

I think that, at this distance of time, we shall be able to dispassionately review the whole question and come to a definite conclusion thereon.

I, for one, find that, between the two parties, there is a point of agreement and, again, a point of disagreement.

The point of agreement is that there are two processes of producing notes on a wire—(1) by pressing the wire so as to bring it in contact with the fret and (2) by gently touching it with the the little finger (or feather) without, however, bringing it in contact with the fret.

As for the point of disagreement, Mr. Dêval asserts that the note produced by the second process is an *upper-partial* to that produced by the first process; while Mr. Bhatkhande emphasises with all the stress he can give, that the notes produced by both the processes are *one and the same*, though the first is loud and the second is faint.

The confusion between the two parties seems to be due to the fact that the very Sômanâth played the one off against the other, by appearing to side, in turn, with each.

His commentary,[1] in which he gave the premises, seems to support Mr. Bhâtkhande; while his assertive conclusion[2], which the premises do not, necessarily, warrant, seems to support Mr. Dêval.

We are thus driven to the conclusion that Sômanâth's *Theory of Svayambhu* is one big confusion and that, in trying to rise higher than Râmâmâtya on the point at issue, he virtually sank lower than his predecessor.

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1. Cf. यथा द्वितीयसार्यां तन्त्रीसंघट्टनेन मन्द्रपञ्चम उदेति
तथा तस्या उपरि असंलग्नायामपि तन्त्र्यां
वामकरांगुलिस्पर्शमात्रेणापि अन्यो मन्द्रपञ्चमः सूक्ष्मः
श्रूयत इत्यर्थः—*For meaning see page.* 69

2 „ तत्ततो हेतोः मन्द्रपः स्वयंभूः—*For meaning see page.* 69

The following Diagram,[1] which represents Sômanâth's *Vina-System*, shows that, from among the fourteen svaras which Sômanâth had originally taken up to build his *Svara-system*, Anthara *Ga* and Kâkali *Ni* were eliminated, for the reason that Mridu *Pa* and Mridu *Sa* were deemed to practically represent them and that, therefore, the whole of his *Râga-system* was built only with the *twelve*[2] svaras, mentioned in Fig. 36, in spite again of the twenty-two svaras with which he had built his *Mêla-system*.

Names of the Four Upper Wires	FRETS							
	I	II	III	IV	V	VI	VII	VIII
Anumandra *Sa*	S. R	S. G.	Sa. G.	M. M	S. M	,,	M. P	S. P
Anumandra *Pa*	S. D.	S. N.	K. N	M. S	S. S	,,	S. R	S. G
Mandra *Sa*	S. R.	S. G.	Sa. G	M. M	S. M	,,	M. P	S. P
Mandra *Ma*	M. P.	S. P.	?	S D	S. N.	K. N.	M. S	S. S

(FIG. 36)

If, now, the reader looks at Sômanâth's twelve svaras[3] and the modern twelve svaras, at a glance, thus—

Names	Twelve Svaras.											
Somanath'	S. S	S. R	S. G	Sa Ġ	M. M	S. M	M. P	S. P	S, D	S. N	K. N	M. S
Modern	S. S	S. R	Cha R	Sa G	A. G	S. M	P. M	S. P	S. D	Cha D	K. N	Ka. N

FIG 37

1. The abbreviations used in the Diagram Fig. 36 and in the next Fig 37 are explained as follows:—

S. R=Sudha *Ri*
S. G=Sudha *Ga*
S. M=Sudha *Ma*
S. D=Sudha *Dha*
S. N=Sudha *Ni*
K. N=Kaisiki *Ni*
S. S=Sudha *Sa*
S. P=Sudha *Pa*
Sa. G=Sâdhârana *Ga*
M. M=Mridu *Ma*
M. P=Mridu *Pa*
M. S=Mridu *Sa*

The five new abbreviations introduced in Fig. 37 are as follows ;—

Cha. R=Chathusruti *Ri*
Cha. D=Chathusruti *Dha*
A. G=Anthara *Ga*
P. M=Prathi *Ma*
Ka. N=Kâkali *Ni*

2. Cf. अनुमन्द्रमन्द्रयोरिति ते द्वादश मेरुसारिकासूक्ताः ।
तत्र शुद्धाः सरिगमसधनयः सस । विकृताः साधारणमृदुममृदुपकैशिकमृदुसाः
पञ्चेत्यर्थः ॥ *Râgavibôdha*.

3. Cf. Also D. K. Joshi's Remarks in p. 42 of the Report of the Seconc All India Music Conference, Delhi.

and if he refreshes his memory of the tenor of the special instructions given in connection with Fig. 13 of the Introduction to my Edition of *Svaramélakalânidhi*; he will not find it difficult to interpret almost all the Râgas of Sômanâth in terms of the modern Râgas.

It only remains for me to explain the meaning of the various *Terms* occurring here and there in *Râgavibôdha*.

1. GRAHA, AMSA, NYÂSA.

Graha and *Nyâsa* belonged more appropriately to the *Sâmagânam* which was a vocal *downward* scale and which, therefore, as rightly remarked by Mr. Fox Strangways, " established the tetrachord before the pentachord "[1] The original tetrachord of the Saman Scale was '*Ga-Ri-Sa-Ni*' according to Fig. 23 of the present work and even according to Exercise 376 of Mr. Fox Strangway's *Music of Hindostan*. The upper terminal of the tetrachord, viz, *Ga* was the Graha, while the lower terminal there of, viz, *Ni* was the Nyâsa.[2]

Later on, Graha and Nyâsa were regarded as the respective notes on which a Jâti or a Râga was supposed to begin or end. It was in this sense that the Sanskrit writers on music used the terms to classify their Râgas. Nay, they added a third term, *Amsa*. The reader will note that, in Figures 11 and 12 of my Edition of *Svaramélakalânidhi* as well as in Figures 30 and 31 of the present work, almost every Râga was given its *Graha*, *Amsa*, and *Nyâsa*.

' Amsa ' was perhaps a note which was calculated to serve as a contrast to ' Graha ', the drone. It was a *Jiva-svara* which would bring out, in bold relief, the most excellent feature of the Râga in question and thereby produce the greatest aesthetic effect.

But even a glance at the above-mentioned figures shows that the idea of such a ' contrast ' had long been forgotten. Otherwise, Râmâmâtya and Sômanâth would not have given—as they actually gave—*one and the same* svara, as Graha, Amsa, and Nyâsa, to almost all of their Ragas.

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1. Vide Mr. Fox Strangway's *Music of Hindostan*. p. 277,

2. Vide the same book p 153. Footnote. 1.

It is true that these three terms formed part of Bharata's ten,[1] and Shârngadêv's thirteen,[2] criteria, whereby to determine the Jâtis, and that Venkatamakhi reiterated them in his *Chathurdandiprakâsikâ*, although his ten[3] did not fully tally with Bharata's ten. But, all the same, I agree with Mr. Bhâtkhande that all those criteria, including Graha, Amsa, and Nyâsa, have today become obsolete.[4]

I say 'including Graha, Amsa, and Nyâsa,' because even in the sixteenth century, there was a tendency to roll those three terms into one and give the same fundamental *Sa* to most of the then prevailing Râgas as their Grahas, Amsas, and Nyâsas. Much more, therefore, have they gone out of use, today, in favour of the fundamental *Sa*.[5]

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1. ग्रहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च ।
अल्पत्वं च बहुत्वं च षाडवौडविते तथा ॥
इति दशविधजातिलक्षणम् । *Nâtya Sâstra.*

Graha, Amsa, Thâra, Mandra, Nyâsa, Apanyâsa, Alpatva Bahutva, Shâdava, and Oudava—these *ten* are the Lakshanas of Jatis.

2. ग्रहांशतारमन्द्राश्च न्यासापन्यासकौ तथा ।
अपि सन्यासविन्यासौ बहुत्वं चाल्पता ततः ॥
एतान्यन्तरमार्गेण सह लक्ष्माणि जातिषु ।
षाडवौडुविते कापीत्येवमाहुस्त्रयोदश ॥ *Sangitharatnâkara*

There are *thirteen* Criteria, whereby to determine a Jâti: *Graha* (Beginning), *Amsa* (Jiva), *Thâra* (top), *Mandra* (the lowest note), *Nyâsa* (End), *Apanyâsa* (End or stop in the middle), *Sanyâsa* (End of the first division of a song); *Vinyâsa* (End of the first line of the song), *Bahutva* (frequency), *Alpatva* (Infrequency) *Shâdava* (having 6 notes), *Oudava* (having 5 notes), and *Antharamârga* (the relation of Vadi with other notes.

3. ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ।
अथ सन्यासविन्यासौ बहुत्वं चाल्पता तथा ।
लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् ॥—*Chathurdandiprakâsika*

The first *ten* of the footnote 2. *supra* are mentioned in this verse.

4. ग्रहन्यासापन्यासानां नियमाः सांप्रतं हि ते ।
यथायोग्यं नैव लक्ष्ये.......................... ॥—*Lakshyasangitha*

I do not see the present application of the rules of Graha, Nyâsa, Apanyâsa etc.

5. Vide Mr. Fox Strangway's *Music of Hindostan* p. 153, Footnote 1.

In the footnote 2 of page 73, mention was made of *Antharamârga*, which denoted the relation of Vâdi with other notes. This naturally takes us to the interpretation of a fresh set of terms, viz:—

2. VÂDI, SAMVÂDI, VIVÂDI, ANUVÂDI.

The text-book writers on music used to divide the svaras into four classes, viz, *Vâdi*, *Samvâdi*, *Vivâdi*, and *Anuvâdi.* [1] The 'Vâdi' was the predominant note in a Râga; and immense was its *prayôga* or application therein.[2] It was identified even with *Amsa.*[3] The svaras between which there was a distance of 9 or 13 srutis were called 'Samvâdis' to each other.[4] Dathila and Mathanga followed Bharata in the matter of sticking to 9 or 13 srutis. But, from the time of Shârngadêv down even to that of Venkatamakhi, 8 or 12 srutis were said to be the distance between the *Samvâdi* svaras.[5] This difference Kallinâth tried to reconcile by asking the reader to altogether omit the first svara [6] from the calculation and count the remaining notes. Sômanâth and Venkatamakhi followed suit in this respect. But none of them enunciated any principle whereby 'the first svara' was to be omitted. Hence I am disposed to hold to Bharata's position on the point. In modern phraseology, the distance between the two *samvâdi* svaras is the perfect fourth or fifth.

As for *Vivâdis*, Bharata said that there should be a distance of 20 srutis between them. [7] But Dathila and Mathanga spoke of

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1. Cf. चतुर्विधाः स्वारा वादी संवादी च विवाद्यपि ।
अनुवादी.. ॥ *Sangithartanakara*

They may be called in English, sonant consonant, dissonant, and assonant notes respectively.

2. Cf. वादी तु प्रयोगे बहुलः स्वरः ।—*Ibid*

3. Cf. (1) तत्र यो यदांशः स तस्य वादी ।—*Nâtya Sâstra.*
(2) अंशो वादी च कथ्यते ।—*Sangithasamayasâra.*

4. Cf. ययोश्च नवकत्रयोदशश्रुत्यन्तरे तावन्योन्यं संवादिनौ—*Nâtya Sâstra.*

5. Cf. श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ।
मिथः संवादीनौ.......................॥ *Sangitharatnakara.*

6. Cf. तेषु ययोः स्वरयोरन्तरगोचराः स्वाधारश्रुतीर्विहाय ।
मध्यवर्तिन्यः श्रुतयो द्वादशाष्टौ वा दृश्यन्ते ।—*Ibid.*

7. Cf. विवादिनस्तु ते येषां विंशतिस्वरमन्तरम् । Nâtya Sâsrta

a distance of only 2 srutis between *Vivâdi* svaras,[1] This difference could be reconciled; for, looked at from different points of view, both were virtually the same. But, be it noted, from the time of Shârngadev down to-day, the distance between the *Vivâdis* was said to be *one* sruti.[2] How 1 could be reconciled with 2 remains, yet, a puzzle.

Hence, perhaps, Ahobala cut the Gordian Knot by defining *Vivâdi*, not in terms of srutis, but as a svara which marred the beauty of a Raga[3] and thus appealed more to the listener's ear than to anything else.

The Vâdi, Samvâdi, and Vivâdi thus established, the rest were called *Anuvâdis*.[4]

The ancients' itch for personification made them say the Vâdi was the king; Samvâdi, the minister; Vivâdi, the enemy; and Anuvâdi, the servant.[5]

Be all that what it might, we are now concerned with getting to know what part those four terms, *Vâdi, Samvâdi Vivâdi* and, *Anuvâdi* play in modern music.

Today 'Vâdi' has merged itself in the fundamental *Sa;* the theory of *varjya-svaras* has driven the 'Vivâdis' out of the field[6]; the *non-varjya-svaras* have taken the place of 'Anuvâdis'; while the principle of *Samvâditva* alone survives now in all its vigour, the essence of which is, as said above, the relation of the perfect fourth or fifth.[7]

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1. Cf. (1) द्व्यन्तरौ तु विवादिनौ ।—*Dathilam*
   (2) द्व्यन्तरत्वाद्विवादित्वमुक्तम् ।—*Brihad Desi.*
2. Cf. एतेनैकश्रुत्यन्तरितौ परस्परं विवादिनाविति लक्षणं सूचितं भवति । *Kallinâth.*
3. Cf. रक्तिविच्छेदहेतुत्वं यस्मिन्रागे तु यस्य तु ।
   तद्रागस्थस्वरैस्तस्य विवादित्वं भवेद्ध्रुवम् ॥—*Sangithaparijatha.*
4. Cf. एवं वादिसंवादिविवादिषु स्थापितेषु शेषाः अनुवादिनः संज्ञकाः—*Natya Sastra.*
5. Cf. वादी राजा स्वरस्तस्य संवादी स्यादमात्यवत्
   शत्रुर्विवादी तस्य स्यादनुवादी तु भृत्यवत् ॥—*Sangithadarpana*
6. Cf. विवादी तु भवेद्वर्ज्यो रक्तिविच्छेदकारकः—*Sangithasudhakara.*
7. We see the working of the principle of Samvaditva in Alapana and even in compositions. For example, the pallavi of *Sakkani Rajamargamu* begins with *Ri*; and the first svara of its annpallavi is *Dha*, the perfect fifth of *Ri*.

To illustrate, the following groups, viz. *Sa-Ma ; Sa-Pa ; Ri-Dha ;* and *Ga-Ni* are all Samvâdis. And Venkatamakhi adds Sadharama *Ga* and Kaisiki *Ni ;* Anthara *Ga* and Kâkali *Ni* ; and Sudha Ri and Varâli (Prathi) *Ma* are also Samvâdis. But Sudha *Ma* and Sudha *Ni* alone are *not* Samvâdis, even though the distance between then is nine srutis. The reason seems to be that Sudha *Ni* is really Chathusruti *Dha* and that the relation between *Ma* and *Dha* is neither perfect fourth nor perfect fifth.

3. THÂNA, SUDHA-THÂNA, KOOTA-THÂNA, NASHTA, UDHISHTA.

All these are allied terms and may, therefore, be grouped together. Most of them have now become archaic and have, if at all, only academical interest.

Kallinâth explained the literal meaning of the term *Thâna* to be "that by which the svaras are expanded." [1] Venkatamakhi took the cue from Kallinâth and unambiguously defined the term to be "the permutations and combinations of the svaras."[2]

In this sense, 'Thâna' is said to have fallen into two divisions, viz, *Sudha-Thâna* and *Koota-Thâna*. There is almost a consensus of opinion, among the ancient authors, that the Sudha Thanas are but the Sudha Moorchans, only they are Shâdavas or Oudavas. [3]

I say 'almost,' because Mathanga created a confusion by drawing an incorrect contrast between the Moorchanas and the Thânas: "The Moorchanas took into account only the Arôhana and the Thânas, only the Avarôhana." [4] Sômanâth, however, pointed out the incorrectuess of Mathanga's view : "Inasmnch as the Sudha Moorchanas are the Sudha Thânas, the *Thânas* must

1. Cf. तन्यते (विस्तार्यते) इति तानः ।—*Sangitharatnâkara Commentary.*

2. Cf. स्वरविस्तारलक्षणम्—*Chathurdandiprakâsika*

3. Cf. तानाः स्युर्मूर्च्छनाः शुद्धाः षाडवौडविताकृताः ।—*Sangitharatnâkara*

4. Cf. मूर्च्छनारोहक्रमेण तानोऽवरोहक्रमेण भवतीति भेदः ।—*Brihad Desi*

be deemed to have both Arôhana and Avarôhana, in spite of the fact that Mathanga would have Arôhana alone for the Thanas." [1]

In his *Sangithasudhá*, Raghunâtha Naik followed the opinion of the majority and observed that the Sudha Thânas were 84 in number, that the *regular* order of ascent and descent in pitch with which the svaras proceeded was their charactsistic feature,[2] and that, while the Moorchana-connected Sudha Thânas were used in *Vedic* music, the Koota Thânas have been used in *secular* music.[3]

Koota-Thânas are defined to be the combinations of svaras containing *irregular* series of notes, sung at random. They are not like Sudha Thânas, confined to the Shâdava or Oudava Group. They consist of svaras, ranging from 1 to 7, which are permuted and combined in all possible ways. In fact, Koota Thânas are almost what we now call *Sarali-Varisais*.

The total number of the *Sampurna* Koota Thanas is 5040. And that of the *Asampurna* ones is as follows :—That of 6 svaras is 720, that of 5 svaras, 120 ; that of 4 svaras, 24 ; that of 3 svaras 6 ; that of 2 svaras, 2 ; and that of 1 svara only 1. When, among the numbers 1, 2, 3, 4, 5. 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several continued products

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1. Cf. यद्यपि मूर्च्छना एव शुद्धास्तानाः स्युरित्युक्तेः तानेषु आरोहावरोहरूपत्वं प्रतीयते । तथापि मतंगमतेन आरोह एव तान इति ज्ञेयं । The reader will note that Sômanâth misquoted Mathanga. Or आरोह must be a slip of the pen for अवरोह.

2. Cf. आरोहणे चाप्यवरोहणे च स्वरक्रमेणैव हि शुद्धतानाः ।—*Sangithasudha.*

N. B. The Shâdava Sudha Thânas were 49 in number, 28 in the *Sa*-Grâma and 21 in the *Ma*-Grâma. The 28 of the *Sa*-Grâma Shâdava Thânas were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, 7 will *Pa* omitted, and 7 with *Ni* omitted ; and the 21 of the *Ma*-Grâma Shâdava Thânas were made up of 7 with *Sa* omitted, 7 with *Ri* omitted, and 7 with *Ga* omitted. Similarly the Oudava Sudha Thânas were 35 in number, 21 in the *Sa*-Grâma and 14 in the Ma-Grâma. The 21 of the *Sa*-Grâma Oudava Thânas were made up of 7 with *Sa* and *Pa* omitted, 7 with *Ga* and *Ni* omitted, and 7 with *Ri* and *Pa* omitted ; and the 14 of the *Ma*-Grâma Oudava Thânas were made up of 7 with *Sa* and *Pa* omitted and 7 with *Ga* and *Ni* omitted. In all, the Sudha Thânas were (49+35=) 84 in number.

3. Cf. गानोपयुक्ताः खलु कूटतानाः संमूर्च्छनास्ते त्वथ शुद्धतानाः ।
औद्गात्रके कर्मणि चापिगाने ह्यथोपयुक्ता इति शास्त्रसिद्धाः ॥—*Sangithasudha*

obtained indicate, in order. the total number of the Koota Thânas that can be formed out of the svaras, ranging from 1 to 7. For example,

For the seven svaras, the Koota Thânas are	$7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 =$	5040
For the six svaras, the Koota Thânas are	$6 \times 5 \times 4 \times 3 \times 2 \times 1 =$	720
For the five svaras, the Koota Thânas are	$5 \times 4 \times 3 \times 2 \times 1 =$	120
For the four svaras, the Koota Thânas are	$4 \times 3 \times 2 \times 1 =$	24
For the three svasas, the Koota Thânas are	$3 \times 2 \times 1 =$	6
For the two svaras, the Koota Thanas are	$2 \times 1 =$	2
For the one svara, the Koota Thanas form only	$1 =$	1

For an elaborate *prasthâra* of all the kinds of Koota Thânas, the reader is referred to Appendix II of Shârangadêv's *Sangitharatnâkara*.

As for the method bv which the Koota Thânas are *prasthârafied* or expanded, Sômanâth chose to give us the following instructions :—

1. In any combination consisting of 1 to 7 svaras, choose any desired order or arrangement and write it on the first line.

2. For each succeeding line, take the svara on the upper line and write it below its succeeding svara.

3. Write nothing below the lowest of the svaras chosen.

4. If the svara to be written on the lower line is found among the succeeding ones on the upper line, choose instead that which is previous to it. If that svara also occurs on the upper line, choose that which is previous to to the previous one and so on.

5. To the right of the chosen svaras repeat the other succeeding svaras on the upper line and to the left of it, add the remaining svaras in the order originally adopted [1]

Lest he should be misunderstood, Sômanâth worked out his instructions and gave us a specimen of how to expand the Thânas. Here is that specimen :—

Let *Sa-Ri-Ga-Ma* be the first line. On the second line, nothing should be written below *Sa*, for it is the lowest of the

1. Cf. न्यस्य क्रमं यथेष्टं पूर्वः पूर्वेः परादधः स्थाप्यः ।
पूर्वो यद्युपरि स्यात्तत्पूर्वः पुर उपरिगाः ॥
मूलक्रमक्रमेण स्थाप्याः पृष्ठेस्य ये ततः शेषः ॥—*Râgavibôdha.*

svaras chosen. Below *Ri*, write *Sa*. Then, to the right of *Sa*, write Ga-Ma found on the upper line; and to the left of *Sa*, add tho only remaning *Ri*. Thus we get the second line, *Ri*, *Sa*, *Ga*, *Ma*.

On he third line, nothing should be written below *Ri*, for *Sa* is found to the right of *Ri* on the upper line and there is no svara previous to it. Nothing, again, should be written below *Sa*, for it is the lowest of the svaras chosen. Now, below *Ga* write *Ri*. Then, to the right of *Ga*, write Ma found on the upper line; and to the left of *Ga*, add the remaining *Sa* and *Ga*, in the order of the first line. Thus we get the third line *Sa*, *Ga*, *Ri*, *Ma*.

On the fourth line, nothing should be written below *Sa*, for it is the lowest of the svaras chosen. Nothing, again, should be written, in the first instance, below *Ga*; for *Ri* is found to the right of *Ga* on the upper line. Choose, therefore, *Sa* which is previous to *Ri* and write it below *Ga*. Then to the right of *Sa*, write Ri and Ma in the order of the first line; and to the left of *Sa*, add the remaining *Ga*. Thus we get the fourth line *Ga*, *Sa*, *Ri*, *Ma*.

On the fifth line, neither *Sa* nor *R*i should be written below *Ga*, for the reason that they occur on the upper line; nor could any svara be written below *Sa* which is the lowest of the svaras chosen. Therefore, write *Sa* below *Ri*. Then to the right of *Sa* write ***Ma***; and to the left of *Sa*, add the remaining *Ri*, and *Ga* in the order of the first line. Thus we get the fifth line *Ri*, *Ga*, *Sa*, *Ma*.

On the sixth line, *Sa* cannot be written below *Ri*, for it occurs on the upper line. So write *Ri* below *Ga*. Then to the right of *Ri*, add *Sa*, *Ma*; and to its left, the remaining *Ga*. Thus we get the sixth line *Ga*, *Ri*, *Sa*, *Ma*.

Continuing the process, we get six varieties ending in *Ga*, six varieties ending in *Ri*, and again six varieties ending in *Sa*. Here the *prasthâra* stops. Hence, the total number of Koota Thânas, formed out of four svaras, is 24.

NASHTA

'Nashta' literally means *lost*; and it indicates the process whereby to discover the form of a 'lost' Thâna. *Nashta*, therefore, may be defined to be a *method of finding out the 'form' of a*

given Koota-Thâna. To correctly understand that 'method', the following instructions should be noted :—

(1) Write the totals of the given Koota-Thâna.

(2) Subtract the number of the given Koota-Thâna from the last of the totals ; and also divide the remainder by the total preceding the last.

(3) Divide again, the remainder (of the division) by the immediately preceding total and continue this process of division, if need be.

(4) The several quotients. thus obtained, indicate the svaras of the given Koota-Thâna.

(5) These svaras should be taken in the reverse order and should be calculated from the second svara in the natural order.

(6) If any remainder is indivisible, the svara which precedes the second should be taken.

(7) The svaras, once discovered, should not be taken up again but be omitted.

(8) If, in the very first subtraction, zero is the result; then, inverse the natural order of the svaras taken.

The above-mentioned 'instructions' Sômanâth chose to work out and give us a specimen of a problem and its solution.

Problem :—What, among the Koota-Thânas of five svaras, is the *form* of the 35th Koota-Thana ?

Solution:—The first five svaras, in the natural order, are *Sa—Ri—Ga—Ma—Pa.* The first five totals of the Koota-Thanas are 1, 2, 6, 24, 120.

Now, the number of the given Koota-Thâna is 35. To find out its *form*, we must first subtract 35 from 120 (the last of the totals). The remainder is 85. Divide then, this 85 by 24 (the total preceding the last). We get 3 as the quotient and 13 as the remainder.

Now, the 3rd svara from the second, in the natural order, is *Ma.* Hence *Ma* is the first of the svaras discovered ; but it is the last of the 35th Koota-Thâna.

Omitting *Ma*, there remain *Sa, Ri, Ga, Pa.* Now, divide the remainder 13 by 6 (the immediately preceding total); and we get 2 as the quotient and 1 as the remainder.

Now, the 2nd svara from the second in the remaining group is *Ga*. Hence *Ga* is the next svara discovered; write it, therefore to the left of *Ma*.

Omitting *Ga*, *Ma*, there still remain *Sa*, *Ri*, *Pa*. Now, divide the second remainder 1 by 2 (the immediately preceding total); and we find that the second remainder is indivisible. Hence, in this case, the svara preceding the second, namely *Sa*, should be taken. Write, then, *Sa* to the left of *Ga*, *Ma*.

Omitting *Sa*, *Ga*, *Ma*, there now remain *Ri*, *Pa*. Now divide the above second remainder by 1 (the immediately preceding total); and we get 1 as the quotient and *zero* as the remainder.

Now, the 1st svara from the second in *Ri-Pa* is *Pa*. Write, therefore, *Pa* to the left of *Sa*, *Ga*, *Ma*.

Omitting *Pa*, *Sa*, *Ga*, *Ma*, there at last remains *Ri*. Write this *Ri* to the left of *Pa*, *Sa*, *Ga*, *Ma*.

Thus the fully-discovered *form* of the 35th Koota-Thâna of five svaras is *Ri-Pa-Sa-Ga-Ma*.

A Second Problem :—What, among the Koota-Thânas of five svaras, is the form of 120th Koota-Thâna?

Solution thereto :—The first five svaras, in the natural order, are *Sa-Ri-Ga-Ma-Pa*. The first five totals of the Koota-Thânas are 1, 2, 6, 24, 120. Now, the number of the given Koota-Thâna is 120.

Subtract 120 from 120 (the last of the totals); and we get *zero* as the remainder.

Hence, inversing the natural order of the first five svaras, the form of the 120th Koota Thâna is *Pa-Ma-Ga-Ri-Sa*.

UDHISHTA.

'Udhishta' literally means *desired* or *wished-for*; and it indicates the process whereby to discover the *number* of a given Koota-Thâna. *Udhishta*, therefore, may be defined to be a *method of finding out the 'number' of a given Koota-Thâna*. It is thus the converse of Nashta.

To correctly understand that 'method,' the following instructions should be noted :—

(1) Write on the first line the given number of the svaras in their natural order.

(2) Write on the second line the given Koota Thâna.

(3) Write on the third line the totals of the Koota Thânas.

(4) Find out what rank, after the second svara, the last svara in the given Koota-Thâna occupies among the svaras written in the natural order.

(5) By that *rank*-number, multiply the last total but one and subtract the product from the very last total.

(6) Omit both the last svara in the given Koota-Thâna and also the corresponding svara in the natural order. Omit again the last total.

(7) If the last svara in the given Koota-Thâna comes before the second among the svaras in the natural order, that svara as well as the corresponding previons total should be omitted,

(8) Repeat the same process to the end; and the final remainder indicates the *number* of the given Koota-Thâna.

(9) If, during the process, the last svara in the given Koota-Thâna happens to be other than *Ri* and yet the second of the svaras written in their natural order; that last svara must be deemed to be the first from the second.

The above-mentioned 'instructions' Sômanâth chose to work out and give us a specimen of a problem and its solution.

Problem :—What, among the Koota-Thânas of five svaras, is the *number* of the Koota-Thâna *Ri-Pa-Sa-Ga-Ma* ?

Solution :—Write on the first line the *five* given svaras in their natural order, *viz*, Sa-Ri-Ga-Ma-Pa. On the second line, write the given Koota-Thâna, *viz*, Ri-Pa-Sa-Ga-Ma. And on the third line, write the totals of the Koota Thânas, *viz* 1-2-6-24-120.

Now, the last svara in the given Koota-Thâna, viz, *Ma* is the *third* from *Ri* which is the second of the svaras written in the natural order. By 3, therefore, multiply 24, which is the last total but one. The produet is 72. Subtract this 72 from 120, which is the very last total. We get the remainder 48. Omit Ma and 120. There remain *Sa-Ri-Ga-Pa* in the natural order, *Ri-Pa-Sa-Ga* in the given Koota-Thâna, and 1-2-6-24 in the totals.

Now, the last svara in the remaining svaras of the given Koota-Thâna, *viz*, *Ga* is the *second* from *Ri* which is the second of the svaras written in the natural order. By 2, therefore,

multiply 6 which is, in the remaining group, the last total but one The product is 12. Subtract this 12 from 48, the previons remainder. We get 36 as the present remainder. Omit Ga and 24. There now remain *Sa-Ri-Pa* in the natural order, *Ri-Pa-Sa* in the given Koola-Thâna, and 1-2-6 in the totais.

Now, the last svara in the now-remaining svaras of the given Koota-Thâna is *Sa*. Since it precedes *Ri*, the second of the svaras written in the natural order, it should be omitted as well as the now-last total 6. There now remain *Ri-Pa* in the natural order, *Ri-Pa* in the given Koota-Thâna, and 1–2 in the totals.

Now, the last svara in the now-remaining svaras of the given Koota-Thâna is *Pa*, which happens to be the second of the svaras written in the natural order. Hence deem *Pa* to be the *first* from the second of the svaras written in the natural order. By 1, therefore, multiply 1, which is, in the now-remaining group, the last total but one. The product is 1. Subtract this 1 from 36 the next previons remainder. We get 35 as the now-present remainder.

Since *Ri* is the only svara that remains both in the series of the natural order and in the given Koota-Thâna, and since, therefore, the process of multiplication and division cannot be continued any further; 35 must be deemed to be the final remainder.

Hence 35 is the *number* of the given Koota-Thâna. In other words, the Koota-Thâna *Ri—Pa—Sa—Ga—Ma* is the 35th of the Koota-Thânas of five svaras.

The same pair of terms, viz, *Nashta* and *Udhishta*, Sômanâth made use of, even in connection with his 960 Mêlas. The method of finding out the *form* of a given Mêla is Nashta; and that of finding out the *number* of a given Mêla is Udhishta. To correctly understand both the methods, Sômanâth gave the following instructions :—

I. *NASHTA (RE MÊLAS)*

1. Have for reference the Fig. 26 of the present work.

2. Subtract, from the number of the given Mêla, one by one of the group-figures of the *same* variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops.

3. If, in the very beginning, the subtraction is not possible, commence the starting line with 1

4. Subtract, again, from the remainder obtained, one by one of the group-figures of the *preceding* variety, care being-taken to see that those figures should (*a*) not belong to the first group (*b*) be below the corresponding figure written on the starting line and (*c*) also make a combination of their total numbers, with the figure already written on the starting line, possible.

5. The last remainder, obtained after subtracting one by one of the group-figures, should be such as its combination with the last figure in the starting line, when diminished by one, may produce a figure which is not equal to or less than the preceding one or which does not indicate only a variety of the same note as the preceding one.

Problem :—What, in connection with the prasthâra of three distinct svaras, is the *form* of 155th Mêla ?

Solution :—Here, the number of the given Mela is 155. Subtract, from 155, one by one of the group-figures of the same variety of three distinct notes, viz. the three figures 53, 53, 53 of the first group. E. g. 155-53=102; and, again, 102-53=49. At the *third* 53, the subtraction stops. Hence, begin the starting line with 3; and the whole of the starting line will read thus :—3—4—8.

Now, we have determined the first figure of the starting line to be 3. What figures should take the place of 4 and 8 ?

Subtract, again, from 49 (the remainder) one by one of the group-figures of the *preceding* variety, viz, 8, 8, 8, 8; 6, 6; 3, 3, 3. Care, however, should be taken to see that those figures should (*a*) not belong to the first group [1] (*b*) be below the corresponding figure (viz, 4) written on the starting line [2] and (*c*) also make a combination of their total number, with the figure already written on the starting line, possible.

Having omitted the first 8, subtract, from 49, only the first seven of the remaining group-figures, one by one; and we get 7 as

1. We have therefore avoided the figures 12, 12, 12.

2. We must therefore omit the first 8, the serial number of which is 4.

the last remainder. Add 7 to 4; and we get 11 as the required second figure of the given Mêla.

Subtract 1 from 7; and we get 6 as the remainder. Add this 6 to the third figure of the starting line—thus, 8+6=14. Hence 14 is the required third figure of the given Mêla.

Therefore, the form of 155th Mêla, in connection with the prasthâra of three distinct svaras, is 3-11-14.

II. *UDHISHTA* (*?E MÊLAS*)

Udhishta, again, is the converse of Nashta. It is the method of finding out the *number* of a given form of a particular Mêla. It is some what analogous to the later *Katapayâdi*-method. To correctly understand that ' method, ' the following instructions will be of use :—

(1) Write, on the first line, the form of the given Mêla.

(2) Write, on the second line, the starting line of the same variety.

(3) Find out the excess of the given Mêla over the starting line under the corresponding figures.

(4) Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of Nashta.

(5) Add all these figures.

(6) Add, to the total obtained, the remaining ones above the first figure indicated in the starting line.

(7) Add, at last, 1 to the total sum.

Problem :—Give, in connection with the prasthâra of three distinct svaras, the ' number ' of the Mêla which is of the form of 3-11-14.

Solution :—Write on the first line, the form of the given Mêla, *viz.* 3-11-14. Write, on the second line, the starting line of the same varety, *viz*, 3-4-8. The excess of the given Mêla over the starting line under the second and fourth figures amounts to 7 and 6 respectively. 7 shows that 7 figures below the 4th serial number of the Fig. 26 of the present work in the second column thereof should be added thus 8+8+8+6+6+3+3=42. Again 6 shows that 6 figures below the 8th serial number of the Fig. 26

of the present work in the first column thereof should be added—1+1+1+1+1+1=6. Add these two figures; and we get (42+6=) 48. To this 48, add the remaining figures, above the 3rd serial numbers of the Fig. 26 of the present work, in third column thereof—thus [(53+53)+48=] 154. Add, at last, 1 to the total sum 154; and we get 155.

Hence 155 is the number of the given Mêla.

4. VARNA AND ALANKÂRA

Varna is the singing of svaras, while *Alankâra* is a peculiar or idiomatic grouping of the varnas. Their classifications may be shown thus:—

N. B. For examples, see the *Text.*

(FIG. 38)

ALANKÂRA
Sthayi
5
Prasannâdi
Prasannântha
Prasannâdyântha
Prasannamadhya
Kramarêchitha
Ârôhi
7
Visthirna
Nishkarsha
Prênkhitha
Bindhu
Hasitha
Sandhiprachâdana
Âkshiptha
Avarôhi
same
as Ârôhi
7
Sanchâri
13
Prasâda
Prênkha
Ranjitha
Âkshêpa
Parivartha
Koojitha
Udvâhitha
Udghattitha
Humkâra
Skalitha
Krama
Syêna
Hrâdamâna
Two extra
varieties
2
Thâra Mandra Prasanna
Mandra Thâra Prasanna
Total—(32 + 2 =) 34.
N. B. For examples, see the Text

[FIG 39

At this stage, mention must be made that, in his fifth Vivêka, Sômanâth enumerated so many as 20 methods of Vina-playing, prevalent in *Dêsi*-music, as well as two registers in which they were played. Those *methods* were calculated to bring out, in bold relief, the peculiar phrases and idioms, so to speak, of every one of his Râgas. Indeed, from verse 37 to verse 166 of Vivêka V of his *Râgavibôdha*, Sômanâth worked them out in full and, by employing suitable *signs* for each of them, gave us an inkling that even the Râga-Prasthâra is not wholly unamenable to Notation. So he rightly named his fifth Vivêka—रागरूपाणि, i.e Râga-Forms.[1]

Those 'methods', reduced in the following Tabular Form, are well worth our study.

1. I found, in the Connemara Library, Madras a small book entitled "Musical Compositions of Sômanâth critically edited with a table of Notations by R. Simon." This booklet reproduces the fifth Vivêka of Sômanâth's *Râgavibôdha*; and the head-phrase *Musical Compositions* is, I fear, very misleading, as it generally indicates significant 'Songs' and not Râga-Prasthâras which Sômanâth manipulated with Svara-Visthâras. The correct phrase is, therefore, *Râga-Forms*.

SÔMANÂTH'S 'METHODS' OF VINA-PLAYING AND HIS 'SIGNS' THEREFOR

N. B. An explanation of the abbreviations used in Fig. 40

A = Above
B = Below
C = Crescent
Ch. L = A chained line
E = An Elongated Zero
H = Horizontal
J = Jointed with a zero below
L = A Line
Lo = A Lotus Mark
P = *Plus* a point within
R = By the right sid
S = An S-Mark
Z = A zero Mark
2Z's = Two connected zeros

Number	Name	Sign	Description of the sign	Function
1	Prathihathi	स ∞	2Z's, B	Sound by double Beat; 1st producing key *Sa*; 2nd oct *Sa* (Humkâra).
2	Âhathi	स o	Z, B	Do by a single beat.
3	Anuhathi	स ⌐	L, J	Do
4	Ahathi	स ⊙	Z, P, B	Do, but by a Mend.
5	Peeda	सo	Z, R	Sound of double-Svara, 1st louder.
6	Dôlana	s स	S, V A	Sound by passing the fingers to and fro.
7	Vikarshana	स॑	S, H A	Dôlana only *to* but not *to and fro.*
8	Gamaka	सs	S, V R	Do but slow and 3 or 4 movements
9	Kampa	स॑	L, V A	Quick Gamaka.
10	Gharshana	स॑	L, H A	Sound of a Svara accompanied by its neighbours.
11	Mudra	स॒	L, H B	On sounding a Svara, the finger passes to its preceding one only to cover and stop it.
12	Sparsa	सँ	C, A	Ahathi, but the finger passes to the preceding Svara and sounds it.
13	Naimnya	स ͜	C, B	Loud Sound by passing the finger between the frets.
14	Pluthi	स˘	C, R	Sound of 8 Svaras in succession.

Number	Name	Sign	Description of the sign	Function
15	Druthi	सरिग	Ch. L, B	A generic Name for Quick-playing.
16	Paratha	स ऽ	S, H B	Production of *Ri* by pressing the *Sa* fret.
17	Uchatha	ऽ स ऽ	S, H A B	Production of *Ga* by pressing the *Sa* fret.
18	Nijatha (P)	स ऽ0	S, J	Paratha, slowly carried on
19	Nijatha (U)	ऽ स ऽ0	S, A J	Uchatha, slowly carried on.
20	Sama	स0	E, V R	A Generic Name for Slow Playing.
21	Mridu	0 स	E, V A	Lower Register.
22	Katina	स 0	E, H A	Higher Register.
23	Padmâkara	स❀	Lo, R	Beginning or End.

(FIG 40)

Having, with the help of the *Signs* explained in Fig. 40, prasthârafied the fifty-one [1] Râgas, which he took up early in the fifth Vivêka of his *Râgavibôdha*, Sômanâth proceded to mention as well as describe the various 'Deities,' pertaining to those Râgas. For instance, he expressed *Sankarâbharana* in terms of a deity, who is of white color and beautiful; who is ever fond of dancing; who wears a garland of lotuses round his neck, vibhoothi (ashes) on his forehead, and a blood-red garment all round his body. He felt at last that, while he could not, in the case of the sound-based Râga-Forms, exhaust all of them on account of their endless character, he was not, in the case of the deity-based Râga-Forms,

1. In the Preface to his *Music Composition of Sômanâth*, Mr. Simon wrongly said '50 Râgas'; for, he unknowingly omitted *Gônda* from his list. Further, compare एकपञ्चाशत रागाणां ।— Sômanâth's *Commentary*.

quite sure of his position, on account of the existence of the differently-formed Deities in different countries.

In his *Musical Modes of the Hindoos*, Sir William Jones made reference to Sômanâth's Râga-Forms, which he chose to call 'old Indian Airs,' and threw out a suggestion that the Svara-Visthâras, found in Vivêka V (Verses 37 to 166) of *Râga-vibôdha* were closely connected with the wording of Jayadêva's *Gitagôvindam*. He went even to the extent of citing a specific example in support of his suggested view.

Here, I shall let Sir Jones himself speak :—" I selected the mode of *Vasantha*, because it was adopted by Jayadêva himself to the most beautiful of his odes and because the number of notes in Sôma (-nâth), compared with that of the syllables in the Sanskrit stanza, may lead us to guess that the strain itself was applied by the musician to the very words of the poet. The words are :—

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ।
विहरति हरिरिह सरस वसन्ते नृत्यति
युवतिजनेन समं सखि विरहिजनस्य दुरन्ते ॥

the meaning of which is as follows :—While the soft gale of Malaya wafts perfume from the beautiful clove-plant, and the recess of each flowery arbour sweetly resounds with the strains of the Kôkila, mingled with the murmurs of the honey-making swarms, Hari dances, O! lovely friend, with a company of damsels in this vernal season—a season full of delights but painful to separated lovers ".

Nor did Sir Jones leave the matter here. He proceeded to illustrate his views with the following Staff-Notation :—

(FIG. 41)

Let me first reduce the Staff Notation of Fig. 41 into our own Sargam Notation thus:—

ससरिग—मापम—मापम—गासम—नीपनि—निधधनि—सासा—
ललितल—वङ्गल—तापरि—शीलन—कोमल—मलयस—मीरे
ससमग—गरिसस—नीरिंनि—नीमध—माधनि—धाधनि—सासा—
मधुकर—निकरक—रम्बित—कोकिल—कूजित—कुअकु—टीरे
संनिधप—मपमम—ममगग—रीसा—सांनिध—
विहरति—हरिरिह—सरसव—सन्ते—नृत्यति—
पमधप—गामध—पामम—पमगम—मागग—रीसा
युवतिज—नेनस—मंसखि—विरहिज—नस्यदु—रन्ते

(FIG. 42)

and then, proceed to compare the latter (Fig. 42) with Sômanâth's Râga-Form in question.

Be it remembered that Sir William Jones selected the *mode* of Vasantha in which the prabandha of ललितलवङ्गलता was set. So, we must select the same Vasantha 'mode' and find out how Sômanâth prasthârafied it.

Here is Sômanâth's verse on the point :—

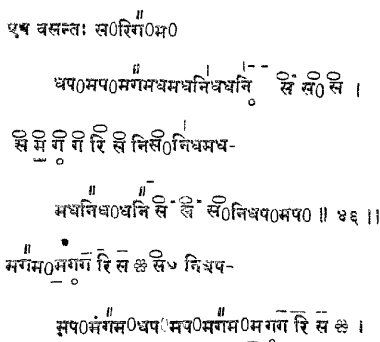
एष वसन्तः स0रिग0म0

धप0मप0मगमधमधनिधनि सं सं0 सं ।

सं मं गं गं रिं सं निसं0निधमध-

मधनिध0धनि सं सं सं0निधप0मप0 ॥ ४६ ॥

मगम0मगग रि स ॐ सं० निधप-

मप0मगम0धप0मप0मगम0म गग रि स ॐ ।

(Fig. 43)

Comparing the figures 42 and 43 with each other, we find that the svaras of Sir William Jones and of Sômanâth, are a poles asunder. Hence the attempt to connect Sômanâth's Râga Forms with Jayadêva's *Gitagôvindam* must be given up as a matter of wild goose game.

I shall, in conclusion, estimate the nature of the *services* rendered by Sômanâth to the music world.

Whether in the matter of being agreeably brief; or of treating the subject under the four significant heads of *Svara*, *Vina*, *Mêla*, and *Râga*; or of presenting to us only a four-stringed Vina; or of reducing the svara-system finally into twelve svaras; or of making reference to the Svayambhu-svaras; or of emphasising the importance of the Genus-species system of the Mêlas; or of straightaway mentioning the prevailing characteristics of the Râgas; or of even holding forth *Mukhâri* as the Sudha scale;—in every one and all of these points, Sômanâth but faithfully followed Râmâmâtya.

There was, however, one point in which the former blew hot and cold with the latter.

That is to say, Sômanâth first broke loose *along with* Râmâmâtya, from Shârngadêv's 12 Vikritha-svaras and reduced those twelve into seven; but, later on, he broke loose *from* Râmâmâtya himself and leaned back on the ancient 12 Vikritha-svaras, aye, increased those twelve into fifteen and thereby out-Shârngadêved Shârngadêv!

Elsewhere[1], I said that, from the time of Sadâsiva right down to that of Râmâmâtya, so many as 12 Vikritha-svaras were used only from the view-point of the three Grâmas of *Ga*, *Ma*, and *Sa*, and that, when the first two Grâmas of *Ga* and *Ma* were thrown into the background, by dint of the popularity of the comparatively modern *Sa*-Grâma, the theory of the 12 Vikritha-svaras was naturally thrown to the winds and that, again the first person that tolled the death-knell of the ancient 12 Vikritha-svaras and thereby heightened the importance of the *Sa*-Grâma was Râmâmâtya, Sômanâth's predecessor by half a century.

Inasmuch as the same *Sa*-Grâma alone held sway, even during the time of Sômanâth; what, I ask, is the fun of his clinging to the old, already-exploded theory of 12 Vikritha-svaras and of further increasing their number, as if in revenge?

Barring this kind of aberration, Sômanâth's merits were of a high order. His knowledge of Sanskrit was exact and extensive; while, his powerful style of writing attracted the attention of even Ahôbala and Bhâvabatta, both of whom delighted to quote him, in their respective works, not infrequently.

If Râmâmâtya set about to *reconcile* the conflict of the musical views with which he was confronted; Sômanâth served to *popularise* his predecessor's views and even to proselytize them. It was surely with this object that he commenced his work, though —as it grew in his hands—he was attacked with a fit of originality, which landed him in the Sahara of 960 Mêlas.

His statement[2]—

रागविबोधं विदधे विरोधरोधाय लक्ष्यलक्षणयोः ।

is found to be inconsistent with the nature of the contents of his work and must therefore be taken *cum grano salis*. In fact, there is almost nothing in *Râgavibôdha* which is not found in *Svaramêlakalânidhi*—leave alone Sômanâth's fit of originality which, except in one case, landed him in a desert or a slippery ground.

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1. Vide page. 38 of this Introduction.

2. I write *Râgavibôdha* with a view to reconcile the conflict of views between the science and the art of music.

The division of the work into four important heads (viz, *Svara*, *Vina*, *Mêla* and *Râga*); the reduction of the ancient 12 Vikritha-svaras into 7; the introduction of the four-stringed Vina; the preference of the classification of the Mêlas to merely cataloguing them and the straightaway-mention of the characteristics of the prevailing Râgas—all these and more had been fully worked out by Râmâmâtya, whom Sômanâth merely followed, though, no doubt, in a powerful way. That the lists [1] of the Mêlas and the Râgas of both of then differed a little from each other does not detract from the force of my point that Sômanâth followed Râmâmâtya and popularised his views.

In my edition of *Svaramêlakalânidhi*, I stated that a musical genius appeared, from time to time, to fill up the ever-widening gap between the science and the art of music and that Râmâmâtya was one such genius. I now supplement that statement by observing that, for every *planet* of such a musical genius, there will be ever so many *satellites* moving round the planet and sometimes posing as that planet itself.

Râmâmâtya was, doubtless, a planet; while, Sômanâth was only a satellite—but a big one like the moon.

Again, it is said that any reform, worth mentioning, has necessarily to pass through three stages (*viz*, Thought, Discussion, and Action), that, if a sage throws out to the world a big thought, his disciples discuss, agitate, and broadcast it, before the generality of the people proceeds to act thereon, and that, therefore, the thought-thrower, the discusser, the agitator, and the broadcaster are all equally important factors or agents in the matter of effectually effecting the reform in question.

If, therefore. Râmâmâtya was the thought-thrower in the music world; Sômanâth must be deemed to be the discusser, agitator, and broadcaster—all rolled into one. Hence, Râmâmâtya and Sômanâth must be deemed to be equally important factors or agents in the matter of effectually effecting the music-reform—

1. The *Lists* in each case, are only illustrative but not exhaustive. Look again, at the similarity of the descriptions of some of the Râgas occurring in both the works, as for instance, Saurashtra, Madhyamadi, Nagadhvani, Velavali, Padi, and Dhanyasi.

the one by *originating*, and the other by *propagating*, the musical views of the sixteenth century.

I must not omit to mention that in the prasthârafication of the Koota-Thânas and in the method of finding out their Nashtas and Udhishtas, Sômanâth was genuinely original and, so far, benefitted the music-world, in his own characteristic way.

TEXT

॥ श्रीः ॥

श्रीसोमनाथविरचितः ।

रागविबोधः ।

प्रथमो विवेकः ।

श्रुतिस्वरादि ।

आर्यानन्दनिदानं गुरुं स्वराधाररागविषयमहम् ।
स्थानविशेषख्यातं गणपतिमतिसिद्धये वन्दे ॥ १ ॥

हेतुर्जगद्व्यवहृतेर्विराजयन्ती स्वयोगतो वीणाम् ।
जयति व्यापनशीला शब्दात्मब्रह्मशक्तिः सा ॥ २ ॥

सकलकलोपाख्यकुलः संख्यावान्मेङ्गनाथजनेः ।
मुद्गलसूरेस्तनुजस्तनुधीरपि सोमनामाऽहम् ॥ ३ ॥

रागविबोधं विदधे विरोधरोधाय लक्ष्यलक्षणयोः ।
प्राचां वाचां किंचित्सारं सारं समुद्धृत्य ॥ ४ ॥

पथ्याख्यार्यैवास्यां मम वाण्यां जयति विपुलाख्यास्पृक् ।
यदनुग्रहादभीष्टाः सर्वेऽर्था अत्र सिध्येयुः ॥ ५ ॥

इति प्रस्तावना ।

गीतं द्वेधा मार्गो देशी मार्गः स यो विरिञ्च्याद्यैः ।
अन्विष्टो भरताद्यैः शंभोरग्रे प्रयुक्तोऽर्च्यैः ॥ ६ ॥

देशे देशे रुच्या यज्जनहृद्रञ्जनं तु सा देशी ।
स तु लोकरुचिविकलितः प्रायो लक्ष्यान्न देशी तत् ॥ ७ ॥

इति गीतभेदौ ।

अत्र श्रुतिस्वराद्या वीणाभेदाः स्वसंख्यया मेलाः ।
रागास्तद्रूपाणि च पञ्चविवेक्या क्रमाज्ज्ञेयाः ॥ ८ ॥

इति वस्तुसंग्रहः ।

पुरुषार्थसार्थसिद्ध्यै सिषेवयिषुरपि विरिञ्चिहरिगिरीशान्
नादमुपासीत सुधीर्यदिमे गदितास्तदात्मानः ॥ ९ ॥

आत्मेरयति विवक्षुश्चित्तं तद्देहवह्निमाहन्ति ।
स प्रेरयते दीप्त्या ब्रह्मग्रन्थिस्थितं मरुतम् ॥ १० ॥

ऊर्ध्वं विचरन्क्रमतो नाभिहृदयकण्ठमूर्धवक्त्रे सः ।
अतिसूक्ष्मादिकसंज्ञान्नादांस्तनुतेऽत्र गानार्हाः ॥ ११ ॥

इति नादः ।

हृत्कण्ठमूर्धनादाः क्रमादमी मन्द्रमध्यताराख्याः ।
द्विगुणा यथोत्तरं च श्रुतितां स्वरतां च वक्ष्येषाम् ॥ १२ ।

इति स्थानानि ।

हृद्यूर्ध्वनाडिकास्थद्वाविंशत्यणुतिरोगनाडीषु ।
तावन्तः श्रुतिसंज्ञाः स्युर्नादाः परपरोच्चोच्चाः ॥ १३ ॥

एवं गले च शीर्षे ताभ्यः सप्त स्वराः श्रुतिभ्यः स्युः ।
स्वरता तेषु निरुक्ता मनः स्वतो रञ्जयन्तीति ॥ १४ ॥

इति श्रुतयः ।

षड्जर्षभगान्धारा मध्यमपञ्चमकधैवतनिषादाः ।
इत्यभिधास्तेऽमीषां सरिगमपधनीति संज्ञाऽन्या ॥ १५ ॥

इति स्वराः ।

तेषां श्रुतयः क्रमतो वेदा रामा दृशौ तथाम्बुधयः ।
निगमा दहनाः पक्षावेवं द्वाविंशतिः सर्वाः ॥ १६ ॥

तुर्यायां सप्तम्यां तासु नवम्यां श्रुतौ त्रयोदश्याम् ।
सप्तदशीर्विंशीद्वाविंशीषु च ते स्फुटाः क्रमतः ॥ १७ ॥

पृथुवक्ष्यमाणवीणामेरौ स्थाप्याश्चतस्र इति तन्त्र्यः ।
मन्द्रतमध्यनिरुद्धा त्रयं क्रमोच्चस्वनं किंचित् ॥ १८ ॥

न्यस्याः सूक्ष्माः सार्योऽथ द्वाविंशतिरथ चरमतन्त्र्याः ।
तन्त्री यथेयमुच्चोच्चतररवा किमपि तासु स्यात् ॥ १९ ॥

अंतर्नैरो ऽन्यरवः श्रुतय इति रवा इहान्त्यतन्त्र्यां सः ।
ऋषभस्तृतीयसार्यां गः पञ्चम्यां नवम्यां मः ॥ २० ॥

पस्तु त्रयोदशीस्थः षोडश्यष्टादशीस्थितौ च धनी ।
द्वाविंशीस्थः षड्जो द्विगुणसमः पूर्वषड्जेन ॥ २१ ॥

ध्वनिशुद्धिनिश्चयार्थं विकृतन्यर्थं च सश्चतुःश्रुतिकः ।
पुनरुक्त इति मतं मे श्रुतिस्वरावगमनाय लघु ॥ २२ ॥

इति शुद्धस्वराः ।

इति सप्तोक्ताः शुद्धा विकृतान्सप्तैव वच्मि सह नाम्ना ।
साधारणोऽन्तरश्च श्रुतिं श्रुती चैत्य गो मस्य ॥ २३ ॥

निः कैशिकी च काकल्यथ सस्यैकां भजंश्च तां ते द्वे ।
निगमा मृदुपरसमपाः समपतृतीयश्रुतिस्थित्या ॥ २४ ॥

द्वादश विकृतान्पूर्वे वदन्ति तत्र तु पृथक्पृथग्ध्वनितः ।
सप्तैव स्युर्भिन्ना न पञ्च यदिमे समध्वनयः ॥ २५ ॥

न पृथक् शुद्धसमाभ्यामच्युतसमकौ चतुःश्रुती च रिधौ ।
शुद्धरिधाभ्यां विकृतस्त्रिश्रुतिपादपि चतुःश्रुतिपः ॥ २६ ॥

भिन्नो न चतुःश्रुतिधो निःशंकमतेऽपि कूटपुनरुक्तौ ।
तल्लक्षणतो भेदेऽप्यमीषु पञ्चसु न लक्ष्ये भित् ॥ २७ ॥

नैकश्रुतयोऽप्येते श्रवणार्हाः स्वचरमश्रुतावेव ।
न त्वाद्यासु श्रुतिषु स्पष्टमिति विच्चितवीणातः ॥ २८ ॥

रिधयोः परश्रुतिगतेश्चतस्र इह पञ्च षट् तथा श्रुतयः ।
देशीरागेष्वभिवीक्ष्यन्ते षट् तास्तथा गमयोः ॥ २९ ॥

इति तेषु संभवन्ति त्रयोऽन्य एभ्यो विलक्षणा विकृताः ।
पञ्चश्रुतिः शुचेर्गात्साधारणगाच्च षट्श्रुतिकः ॥ ३० ॥

रिर्न पृथक् तादृग्धो नेः कैशिकिनश्च षट्श्रुतिर्गो मात् ।
किंतूक्तरिधगमानां व्यवहृतये पृथगिमाः संज्ञाः ॥ ३१ ॥

तीव्रश्चतुःश्रुतित्वे पञ्चश्रुतिकत्व एव तीव्रतरः ।
षट्श्रुतिकत्वे तीव्रतम इति परं ता यथायोगम् ॥ ॥ ३२ ॥

इति विकृतस्वराः ।

तदिति च शास्त्रविरोधि न वाद्याध्याये हि शार्ङ्गदेवेन ।
लक्ष्यस्थित्यै प्रोक्तं शास्त्रार्थस्यान्यथात्वमपि ॥ ३३ ॥

षट्श्रुतिकं मं पञ्चश्रुतिकौ च चतुःश्रुती रिधावगदत् ।
रागविवेकाध्यायव्याख्याने कल्लिनाथसूरिरपि ॥ ३४ ॥

ग्रामश्रुतिस्वरादेरनियम उक्तो हनूमताऽऽद्येन ।
देशीरागे येषां श्रुतिस्वरेत्यादिपद्येन ॥ ३५ ॥

इति लक्ष्यप्रधानः ।

ते मन्द्रमध्यतारस्थानस्थित्या त्रिधा पुनस्तेषाम् ।
वादी संवादी च विवाद्यनुवादीति भेदाः स्युः ॥ ३६ ॥

वादी स यः प्रयोगे बहुलो राजा ययोस्तु मध्ये स्युः ।
द्वादश वाऽष्टौ श्रुतयोऽमात्यौ संवादिनौ तौ स्तः ॥ ३७ ॥

एकश्रुत्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः ।
अनुवादिनस्तु शेषा भृत्या इत्थं यथार्थास्ते ॥ ३८ ॥

इति वादिप्रमुखाः ।

स्वरनिकरो ग्रामः स्यादाधारो मूर्च्छनाक्रमादीनाम् ।
षाड्जो माध्यम इति च द्वेधा स तयोः प्रधानत्वात् ॥ ३९ ॥

स्वान्त्यश्रुतावुपान्त्यश्रुतौ च सति पञ्चमे क्रमात्स स्यात् ।
किं तु विकारो देश्यां न पञ्चमे तदिह सः प्रथमः ॥ ४० ॥

धत्ते रिमयोरन्त्यादिमे श्रुती गो निरप्यमू धसयोः ।
धः पान्त्यां चेद्गान्धारग्रामः स्वर्गलोकेऽन्यः ॥ ४१ ॥

इति ग्रामाः ।

स्वरसप्तकस्य सक्रममारोहश्चावरोहणं यदिह ।
सा मूर्च्छना भिदोऽस्या उत्तरमन्द्रादिकाः सप्त ॥ ४२ ॥

मध्यस्थसादिराद्याऽधःस्थन्याद्यादिकाः पराः षट् च ।
क्रम आरोहणमेषां षाडवमिह षट्स्वरं किमपि ॥ ४३ ॥

इति मूर्च्छनाः ।

पञ्चस्वरं तथौडुवमथ शुद्धा एव मूर्च्छना यर्हि ।
षाडविताश्चौडुविताः शुद्धास्ताना नवाम्बुधयः ॥ ४४ ॥

पूर्णाश्चापूर्णाश्च व्युत्क्रमणोच्चारितस्वरा विविधाः ।
चेन्मूर्च्छनास्तु कूटास्तानाः संख्याऽथ पूर्णानाम् ॥ ४५ ॥

खनिगमखशरा एकैकस्वरविमुचां क्रमाच्च नखगिरयः ।
खार्का जिना रसा द्वौ भूरिति तत्तत्क्रमैर्युक्ताः ॥ ४६ ॥

एकादिकसप्तान्तेषूर्ध्वोर्ध्वाङ्केषु पूर्वपूर्वहते ।
परपर एकादिकसंख्या स्यात्प्रस्तारमथ कथये ॥ ४७ ॥

इति तानाः ।

न्यस्य क्रमं यथेष्टं पूर्वः पूर्वः परादधः स्थाप्यः ।
पूर्वो यद्युपरि स्यात्तत्तत्पूर्वः पुर उपरिगाः ॥ ४८ ॥

मूलक्रमक्रमेण स्थाप्याः पृष्ठेऽस्य ये ततः शेषः ।
अथ नष्टसमुद्दिष्टमिह लेख्या इत्थं क्रमस्थाङ्काः ॥ ४९ ॥

इति तानप्रस्तारः ।

भूद्वावृतवः श्रुतिदिक्कु खेना नखगिरि खवेदखशराश्च ।
पात्यः क्रमान्तिमाङ्कात्प्रश्नाङ्कः शेषमाद्याद्यैः ॥ ५० ॥

भाज्यं यथार्हगुणितैस्तदनुगुणकगुणकतुल्यसंख्याकाः ।
मूलक्रमद्वितीयद्वितीयतोऽन्यादयो ज्ञेयाः ॥ ५१ ॥

भागाभावे पूर्वो लब्धो लोप्यो मुहुः क्रमेऽङ्कश्च ।
शिष्टः प्रागथ कथयाम्युद्दिष्टमिह स्वरोऽन्त्यस्तु ॥ ५२ ॥

इति नष्टः ।

यावतिथः स्यान्मूलः क्रमद्वितीयात्तया हतः प्राक्यः ।
अङ्केष्वन्त्यात्पात्योऽथोद्दिष्टान्त्यो द्वयोर्लोप्यः ॥ ५३ ॥

अन्त्ये क्रमद्वितीयात्पूर्वे लोप्योऽङ्क आदिमस्तूष्णीम् ।
एवं भूयो भूयः शेषमिहोद्दिष्टसंख्या स्यात् ॥ ५४ ॥

इत्युद्दिष्टः ।

गानक्रिया स्वराणां या वर्णः स कथितश्चतुर्भेदः ।
स्थाय्यारोह्यवरोही संचारी चेत्यथ स्थायी ॥ ५५ ॥

स्थित्वा स्थित्वैकस्य प्रयोग आरोहणात्तथारोही ।
अवरोहात्त्ववरोही संचारी तद्विमिश्रणतः ॥ ५६ ॥

इति वर्णाः ।

सविशेषवर्णगुम्फोऽलंकारोऽत्र कथयामि तद्भेदान् ।
द्वात्रिंशतं तथा द्वौ प्रकरण इह हि परिभाषेयम् ॥ ५७ ॥

इत्यलंकाराः ।

मन्द्रः स यस्तु पूर्वः स्वर उक्तोऽसौ मृदुः प्रसन्नश्च ।
बिन्दुशिराः स तु लिप्यां तारो द्विगुणः स दीप्तश्च ॥ ५८ ॥

रेखामूर्धा लेखे प्लुतस्त्रिरुक्तेरथ प्रसन्नादिः ।
मन्द्रद्वयतस्तारे तद्विपरीतः प्रसन्नान्तः ॥ ५९ ॥

अन्वर्थकः प्रसन्नाद्यन्तस्तादृक् प्रसन्नमध्योऽपि ।
मृदुमध्यगो द्वितीयस्तृतीयतुर्यौ च तादृक्षौ ॥ ६० ॥

तद्वच्च पञ्चमाद्यं त्रितयं क्रमरेचितस्त्रिकल एवम् ।
स्थायिगता इति पञ्चाऽऽरोहिगतास्ते पुनः सप्त ॥ ६१ ॥

संसंसं ॥ इति प्रसन्नादिः ॥ १ ॥

संसंसं ॥ इति प्रसन्नान्तः ॥ २ ॥

संसंसं ॥ इति प्रसन्नाद्यन्तः ॥ ३ ॥

संसंसं ॥ इति प्रसन्नमध्यः ॥ ४ ॥

(1) संरिसं
(2) संगमसं
(3) संपधनिसं
} इति क्रमरेचितः ॥ ५ ॥

इति स्थायिगताः पञ्च ।

यत्रारोहेत्क्रमतः सविश्रमं सप्तभिः स्वरैर्दीर्घैः ।
विस्तीर्णोऽयं शीघ्रं द्विर्गदितैस्तैस्तु निष्कर्षः ॥ ६२ ॥

यत्रारोहेद् द्वौ द्वौ दोलितचरमं विहाय तु क्रमतः ।
पूर्वं पूर्वं प्रेङ्खित इति स बिन्दुर्यदारोहे ॥ ६३ ॥

क्रमतः प्लुतः सकृच्च प्लुतः सकृत्स्यात्प्लुतः सकृत्प्लुतकः ।
हसितो यत्रैकोत्तरवृद्धावृत्तिः स्वरारोहः ॥ ६४ ॥

संधिप्रच्छादनके त्रिस्वरकाद्या कला तथान्ये द्वे ।
स्वस्वप्राच्यान्त्यस्वरपूर्वे तद्वत्स आक्षिप्तः ॥ ६५ ॥

मध्यमहीनद्वित्रिस्वरमाद्यकलान्तिमादिमं भवति ।
यत्र कलात्रयमेते पुनरवरोहिश्रिताः सप्त ॥ ६६ ॥

सा—री—गा—मा—पा—धा—नी ॥ इति विस्तीर्णः ॥ १ ॥

सस—रिरि—गग—मम—पप—धध—निनि ॥ इति निष्कर्षः ॥ २ ॥

सरी—रिगा—गमा—मपा—पधा—धनी ॥ इति प्रेङ्खितः ॥ ३ ॥

ससरि—गगगम—पपपध—निनिनि ॥ इति बिन्दुः ॥ ४ ॥

सा—रिरी—गगगा—मममा—पपपपपा—धधधधधधा—निनिनिनिनिनिनी— } इति हसितः ॥ ५ ॥

सरिगा—गमपा—पधनी ॥ इति संधिप्रच्छादनः ॥ ६ ॥

सगा—गपा—पनी ॥ इति आक्षिप्तः ॥ ७ ॥

इत्यारोहिगताः सप्त ।

संचारिगास्त्रयोदश पूर्वः पूर्वः परस्य यदि भवति ।
आद्यन्तयोः प्रसादः स्यात्स प्रेङ्खः कला यस्य ॥ ६७ ॥

कुरुते गमनागमने द्विस्वरकाद्या कलास्तथैवान्याः ।
एकैकस्वरहान्या रञ्जित आदिमकलाद्यान्त्या ॥ ६८ ॥

द्विः प्रथमतृतीयद्वैतीयीकास्तद्वदुज्झितैकैकाः ।
आक्षेपे त्रिस्वरकाऽऽद्यकलाऽन्यकलाः परस्परग्रहणात् ॥ ६९ ॥

हित्वा पूर्वं पूर्वं समास्तयाऽथ परिवर्त आद्यकला ।
उक्ता द्वितीयमुक्ता त्रिस्वरका मुक्तमुक्ताद्याः ॥ ७० ॥

अन्यकलाः पूर्वसमा भवन्ति निष्कूजिते प्रसादस्य ।
सकलाः कलाः स्युराद्यात्तृतीयमेत्याद्यगानेन ॥ ७१ ॥

उद्वाहिते त्रयं प्राङ्मध्यगतश्चापराः कलास्त्यक्त्वा ।
पूर्वं पूर्वं तादृग्विधाः स्युरुद्घट्टिते त्वाद्यात् ॥ ७२ ॥

गीत्वा स्वरद्वयं पञ्चमतश्चतुरःस्वरान्समवरोहेत् ।
आद्या कलैवमन्ये त्यागात्पूर्वस्य पूर्वस्य ॥ ७३ ॥

हुंकारे द्विस्वरका कलाऽऽदिमाऽन्त्यं विनाऽवरोहन्ती ।
एकैकोत्तरवृद्धस्वराः स्युरपराः कलास्तद्वत् ॥ ७४ ॥

स्खलिते चतुःस्वराद्या विपरीतान्तर्द्वया गतागतभृत् ।
प्राच्यप्राच्यत्यागाज्ज्ञेया इतराः कलास्तद्वत् ॥ ७५ ॥

द्विस्त्रिर्द्विःस्वरकलकाः प्रथमादिपुरःसराः क्रमे क्रमतः ।
तिस्रस्तिस्रः श्येनः संवादिद्वन्द्वतः क्रमतः ॥ ७६ ॥

स्याद्भ्रादमान आद्यस्तृतीयकोऽथ द्वितीय आद्यश्च ।
मुक्त्वैकैकं पुनरिति परमत एतेऽवरोहेऽपि ॥ ७७ ॥

श्रुतिस्वरादि

सरिस—रिगरि—गमग—मपम—पधप—धनिध ॥ इति प्रसादः ॥ १ ॥

सरिरिस—रिगगरि—गममग—मपपम—पधधप—धनिनिध ॥ इति प्रेङ्खः ॥ २ ॥

सगरि, सगरिस—रिमग, रिमगरि—गपम, गपमग—
मधप, मधपम—पनिध, पनिधप ॥ } इति रञ्जितः ॥ ३ ॥

सरिगा—रिगमा—गमपा—मपधा—पधनी ॥ इति आक्षेपः ॥ ४ ॥

सगमा—रिमपा—गपधा—मधनी ॥ इति परिवर्तः ॥ ५ ॥

सरि, सगस—रिग, रिमरि—गम, गपग—
मप, मधम—पध, पनिप ॥ } इति कूजितः ॥ ६ ॥

सरिगरि—रिगमग—गमपम—मपधप—पधनिध ॥ इति उद्वाहितः ॥ ७ ॥

सरि, पमगरि—रिग, धपमग—गम, निधपम ॥ इति उद्घट्टितः ॥ ८ ॥

सरिस—सरिगरिस—सरिगमगरिस—
सरिगमपमगरिस—सरिगमपधपमगरिस—
सरिगमपधनिधपमगरिस ॥ } इति हुंकारः ॥ ९ ॥

सगरिम, मरिगस—रिमगप, पगमरि—
गपमध, धमपग—मधपनि, निपधम ॥ } इति स्खलितः ॥ १० ॥

सरि, सरिग, सरिगम—रिग, रिगम, रिगमप—
गम, गमप, गमपध—मप, मपध, मपधनि ॥ } इति क्रमः ॥ ११ ॥

सपा—रिधा—गनी—मसा ॥ इति श्येनः ॥ १२ ॥

सगरिस—रिमगरि—गपमग—मधपम—पनिधप ॥ इति ह्रादमानः ॥ १३ ॥

इति संचारिगास्त्रयोदश विधाः ।

द्वौ यावपरौ तत्रारुह्याद्यादष्टमस्वरावधिकम् ।
आद्यं यस्मिन्गायेत्सतारमन्द्रप्रसन्नाख्यः ॥ ७८ ॥

आद्यत उत्क्रम्याष्टममवरोहः प्राक्तनस्य यत्र भवेत् ।
स्वरसप्तकस्य गदितः स मन्द्रतारप्रसन्नश्च ॥ ७९ ॥

संरिगमपधनिससं ॥ इति तारमन्द्रप्रसन्नः ॥ १ ॥

संसनिधपमगरिसं ॥ इति मन्द्रतारप्रसन्नः ॥ २ ॥

पूर्वैकैकत्यागात्तयोर्द्वितीयादिकाः कला ज्ञेयाः ।
त इति चतुस्त्रिंशदिह हि परं तु तेषामनन्तत्वम् ॥ ८० ॥

अलमेतेऽलंकारा रञ्जनलब्ध्यै स्वरावबोधाय ।
वर्णाङ्गव्यासाय च तदवश्यं पूर्वमभ्यस्याः ॥ ८१ ॥

स्वर आदिस्थो गीते ग्रहः प्रयोगबहुलोंऽश आदिष्टः ।
गीतिसमाप्तिविधायी न्यासः प्रतिरागमेते स्युः ॥ ८२ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे श्रुतिस्वरादेः
प्रथमो विवेकः समाप्तः ।

द्वितीयो विवेकः ।

वीणाः ।

रागविबोधनहेतोरिह मेला ये मयाभिधास्यन्ते ।
तदभिव्यक्तिनिदानं वीणाऽऽदौ वर्ण्यते रौद्री ॥ १ ॥

शंभुर्दण्डो गौरी तन्तुर्यस्या रमापतिः ककुभः ।
मा पत्रिका विरिञ्चिस्तुम्बं वागीश्वरी नाभिः ॥ २ ॥

अहिपो दोरक इन्दुर्जीवोऽर्कः सारिकाश्च वीणा सा
अपि हरति दृष्टमात्रा देवमयत्वान्महापापम् ॥ ३ ॥

इति वीणांगानि ।

धर्मस्तयाश्वमेधे गानविधेर्ब्राह्मणाविति श्रुतितः ।
वीणाप्रियेण राज्ञार्प्यते द्रुतं वैणिकायार्थः ॥ ४ ॥

तस्माद्गायन्तमितिश्रुतेस्तया गायतः स्फुटः कामः ।
वीणावादनतत्त्वेति याज्ञवल्क्यस्मृतेर्मोक्षः ॥ ५ ॥

इति पुरुषार्थचतुष्टयसाधनमपि साधिका च सर्वाभ्यः
द्रुतकारिणी स्वरगतेः सारीभिर्मञ्जुलतमरवा ॥ ६ ॥

श्रुत्या स्मृत्या दृष्टां रुद्रेष्टां नारदादिभिर्जुष्टाम् ।
कलयन्त्वलयं वीणां सन्तः संतोषपोषार्थम् ॥ ७ ॥

इति वीणाप्रशंसा ।

सार्धैकादशमुष्टिर्दण्डः क्रियतेऽत्र तदुपरि च हित्वा ।
अङ्गुलपञ्चकमेकं रन्ध्रं तिर्यक्चलच्छङ्कः ॥ ८ ॥

ऊर्ध्वं तन्त्रीसुषिरवदपरं षष्ठेऽङ्गुले त्वचलशङ्कुः ।
तिर्यङ्मात्रं तस्मान्मेढक ऊर्ध्वोऽङ्गुलात्परतः ॥ ९ ॥

तुम्बं तदधोऽङ्गुलतोऽष्टाविंशत्यङ्गुलान्तरेणान्यत् ।
नाभिद्वयं सुवृत्तं सच्छिद्रं त्र्यङ्गुलोच्चततम् ॥ १० ॥

ककुभो द्व्यङ्गुलमुच्चश्चतुरङ्गुलदीर्घविपुलमसृणशिराः
वीणादण्डान्तर्गतदण्डोऽधः पक्ष उत्कीलः ॥ ११ ॥

मेरोरुच्चः किंचित्स्वदक्षिणतुरीयतन्त्रिकास्थाने ।
उच्चोच्चान्यस्त्रिपदः सचतुरयः पत्रमूर्धांशः ॥ १२ ॥

दृढवेणुजाणुजीवोऽथ सारिका मेरुककुभवद्विपुलाः ।
एकादशाङ्गुला लघुसारीदशकक्षमा पट्टी ॥ १३ ॥

तुम्बाग्रमनुगताग्रा बन्धार्थं दोरकाद्दृढास्त्रिगुणाः ।
तुम्बादिबन्धनादि तु लोकात्स्याद्रुद्रवीणेति ॥ १४ ॥

इति रुद्रवीणालक्षणम् ।

उक्तात्र शुद्धमेलाथ मध्यमेलेति सा द्विविधा ।
पुनरेकैकं द्विविधा तत्राखिलरागमेलैका ॥ १५ ॥

अपरैकरागमेला तत्राऽऽद्या भेदयोरथान्तरयोः ।
स्थानत्रयेऽपि यत्राखिलरागार्हस्वराः सार्यः ॥ १६ ॥

सान्या यत्र यथार्हं रागव्यक्त्यै मुहुश्चलन्तीमाः ।
अथ शुद्धमेलवीणेह लक्ष्यमनु लक्ष्यते प्रथमा ॥ १७ ॥

इति वीणाविशेषाः ।

स्थाप्या मेरोरूर्ध्वं चतस्र इह तन्त्रिका मिथो विषमाः
दक्षिणपार्श्वे दाण्डे तिस्रश्चतसृषु च वामाद्या ॥ १८ ॥

अनुमन्द्रषड्जमर्हेदनुमन्द्रं पं द्वितीयका तन्त्री ।
मन्द्रं सं च तृतीया चतुर्थिका मध्यमं मन्द्रम् ॥ १९ ॥

पार्श्वे तूपरिगाऽऽद्या मन्द्रं सं मध्यमा च मन्द्रं पम् ।
अन्त्या मध्यं षड्जं श्रुत्याख्यास्तिस्र एताः स्युः ॥ २० ॥

सति वा षड्जे श्रुतयो मन्द्रे मध्ये क्रमात्सकृद् द्विश्च ।
यद्वा षड्जे मन्द्रे मध्ये तारे तथा ताः स्युः ॥ २१ ॥

अनुमन्द्रषड्जतन्त्र्यां षट् सारीः स्थापयेद्यथा स्युरिमे ।
शुद्धरिशुद्धगसाधारणमृदुमशुचिममृदुपसंज्ञाः ॥ २२ ॥

अनुमन्द्रपस्य तन्त्र्यां स्युरिमे तास्वेव षट्सु सारीषु ।
शुद्धधशुद्धनिकैशिकिमृदुसशुचिसशुद्धरिपमाख्याः ॥ २३ ॥

शुद्धौ सरी इमौ न ग्राह्यौ तन्त्र्या तृतीयया जननात् ।
अनुमन्द्रसतन्त्रीवन्मन्द्रजतन्त्र्यां स्वरास्तेषु ॥ २४ ॥

त्याज्यौ शुद्धममृदुपाविमौ चतुर्थ्यां समुद्भवाद् भूयः ।
मन्द्रमतन्त्र्यां त्वित्थं सारीषु स्युः स्वरास्तासु ॥ २५ ॥

आद्याद्वितीययोः स्तो मृदुपोज्ज्वलपौ तृतीयिकां त्यक्त्वा ।
तुर्यायां शुद्धो धः शुद्धो निः स्याच्च पञ्चम्याम् ॥ २६ ॥

षष्ठ्यां च मृदुः षड्जः कैशिक्यर्थं परान्तरा सारी ।
मेरौ च प्रतिसारि स्वरस्थितिरियं प्रमाणं हि ॥ २७ ॥

इति शुद्धमेलवीणा ।

संवादिनां समाजो रञ्जनकारी भवेदिति न्यायात् ।
ध्वनितं निःशङ्कादिभिरिहापि संवादिसांनिध्यम् ॥ २८ ॥

सपसममुख्याः संवादिनः स्वरा एकसंश्रयाः प्रायः ।
श्रुतयो द्वादश वाऽष्टौ तेषामन्तर्यतः सन्ति ॥ २९ ॥

इति संवादित्वलक्षणम् ।

किं च स्वभुवः सपमा नियतश्रुतयोऽपि कल्पिता नो तु ।
वच्मि स्फुटमिह हेतुं सारीतन्त्र्योर्विना श्लेषम् ॥ ३० ॥

अपरस्तुरीयतन्त्र्यां द्वितीयसार्यूर्ध्वमणुरवोऽस्ति समः ।
तन्मन्द्रपः स्वयंभूर्मध्ये च समध्यमौ स्वभुवौ ॥ ३१ ॥

अष्टम्यैकादश्योः सार्योरूर्ध्वं समापरध्वनितः ।
तत्तैः समाः सपसमाः स्वयंभुवो मुक्ततन्त्रीजाः ॥ ३२ ॥

ये रिधरिमृदुपमुख्यास्तन्मूलं स्थापिता यथाशास्त्रम् ।
तेऽपि स्वयंभुव इवाष्टम्यूर्ध्वं तिसृषु तन्त्रीषु ॥ ३३ ॥

पूर्ववदपराच्च रवात्पगपैस्तत्रोचितैः समात्क्रमतः ।
श्रुत्यैकयाऽधिकत्वं न्यूनत्वं वा न दोषाय ॥ ३४ ॥

अनुमन्द्रमन्द्रतारेष्विति स्थितिरपि स्वरस्वरूपविदाम् ।
स्वधिया मयेति गदितं तत्प्रामाण्यं निजानुभवात् ॥ ३५ ॥

इति स्वयंभुवः ।

अनुमन्द्रमन्द्रयोरिति ते द्वादश मेरुसारिकासूक्ताः ।
तन्मानतः स्वराणां सार्योऽत्र च मध्यताराणाम् ॥ ३६ ॥

स्थाप्याश्चतुर्दशान्येऽतितारषड्जार्थमपि परामाहुः ।
मध्यास्ताराश्च परं तेन ग्राह्यास्तुरीयतन्त्रीजाः ॥ ३७ ॥

अन्तरकाकल्यौ तीव्ररिधौ तीव्रतममध्यमश्चेति ।
पञ्च न किं द्वादशवत्सारीषूक्ता ब्रुवे तत्र ॥ ३८ ॥

साधरणादिसारीष्वपकर्षादधिकिता यदा श्रुतयः ।
पञ्च तदान्तरमुख्या इह स्युरिति ताः पृथङ् नोक्ताः ॥ ३९ ॥

केचन मध्यमतन्त्रीनिषादसार्यां प्रवेशतां ब्रुवते ।
कैशिकिकाकल्यावपि सार्यूनैका मते तेषाम् ॥ ४० ॥

अत्राङ्गमन्द्रषड्जस्थाने त्वनुमन्द्रमध्यमोऽप्यस्ति ।
मध्यममृदुपौ तत्र ग्राह्यौ नान्ये पतन्त्र्यां ते ॥ ४१ ॥

ननु तनुवीणे तुल्ये गदिते शास्त्रेऽत्र नादसंवादात् ।
मन्द्रादित्रयमर्हं तनुवत्तत्रानुमन्द्र इह ॥ ४२ ॥

नादोऽतिसूक्ष्मतया नाभौ वर्त्तेति शार्ङ्गदेवेन ।
सूचित इहानुमन्द्रो वीणार्होऽयं तदुक्तोऽत्र ॥ ४३ ॥
इति पुनरपि शुद्धमेलवीणा ।

अथ मध्यमेलवीणा लक्ष्यत इतरात्र चतसृषूर्ध्वासु ।
मेढकतस्तन्त्रीषु ज्ञेया त्वाद्यानुमन्द्रपगा ॥ ४४ ॥

मन्द्रसयुता द्वितीया तृतीयिका मन्द्रपञ्चमं दधती ।
तुर्या समध्यषड्जा तिस्रः श्रुतयस्तु पार्श्वस्थाः ॥ ४५ ॥

मन्द्रसमन्द्रपमध्यसयुक्ताः क्रमतः स्वरस्थितिः सैव ।
सारीषड्जे तेषु प्रामाण्यं पूर्ववर्त्कि तु ॥ ४६ ॥

पञ्चमतन्त्रीजतरी तदप्रयोज्यौ पुनः सतन्त्र्योर्यत् ।
तत्संख्याश्च न सार्योऽतितारगाः परमते शिष्टाः ॥ ४७ ॥

इयमपि सयुताऽन्यमते पञ्चमतन्त्रीषु पूर्ववच्छेषम् ।
त्याज्यौ मन्द्रसतन्त्र्याः शुद्धममृदुपौ मतन्त्र्यां यत् ॥ ४८ ॥

पूर्वास्तिस्रस्तन्त्रीर्विनात्र तन्त्र्यां तु मध्यषड्जस्य ।
त्रिस्थानस्वरसिद्ध्यै स्थाप्यन्ते सारिकाः कैश्चित् ॥ ४९ ॥

अतितारपञ्चमादा वामे पार्श्वे श्रुतिस्तु मन्द्रसयुक् ।
दक्षिणपार्श्वे मध्यसतारसयुक्ते श्रुती वास्याम् ॥ ५० ॥

तन्त्र्यां मन्द्रत एकेऽतितारमपि कृत्रिमोक्तितः प्राचाम् ।
किं त्वतितीव्रे नादे न स्वरता रञ्जनाभावात् ॥ ५१ ॥
इति मध्यमेलवीणा ।

अन्येऽपि सन्ति भेदा अतिप्रसिद्धास्ततो नोक्ताः ।
सप्रामाण्यो भेदः परं त्वनुक्तोऽप्युपादेयः ॥ ५२ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे
द्वितीयो विवेकः समाप्तः ।

तृतीयो विवेकः

मेलाः

अथ कथ्यन्ते मेलाः क्रमरूपास्ते भवन्ति स्वरसाङ्काः ।
पञ्चदशभी रिगमधनिभेदैर्नियतश्रुतितया च ॥ १ ॥

तीव्ररितीव्रतररितीव्रतमरिसाधारणान्तरा मृदुमः ।
तीव्रतमगतीव्रतममसृदुपा धौ तीव्रतीव्रतरौ ॥ २ ॥

तीव्रतमधकैशिकिनौ काकल्यथ मृदुस इत्यमी क्रमतः ।
तीव्ररिमुखं त्रिभिद्रेभेदाः साधारणप्रमुखाः ॥ ३ ॥

गस्य मताश्चत्वारस्तीव्रतममुखौ मतौ मस्य ।
तीव्रधमुखाश्च धस्य त्रयस्त्रयः कैशिकिमुखा नेः ॥ ४ ॥
इति पञ्चदश रिगमधनिभेदाः ।

उक्ता मृदुमो गभिदा मृदुपो मभिदा च नेर्भिदा मृदुसः ।
पूर्वान्पञ्चदशभ्यः स्वरान्ब्रुवे भेदभेदकरान् ॥ ५ ॥

तीव्ररिमुखत्रयात्सः साधारणमुखचतुष्टयादृषभः ।
स्याद्गस्तीव्रतममुखयुगलात्तीव्रधमुखत्रयतः ॥ ६ ॥

पूर्वं पञ्चम उक्तः कैशिक्यादेस्त्रिकाच्च धः शुचिवत् ।
एवं यथा तथैते भिद्भ्यः पूर्वं स्वरा नियताः ॥ ७ ॥
इति टीका ।

एकद्वित्रिचतुःपञ्चभिदास्तिथयोऽङ्ककरि च भूरसदृक् ।
गजगिरिगुणाश्च नृपदृक्क्रमतो मेला अभिच्चेन्दुः ॥ ८ ॥
इति मेलसंख्या ।

पेन्द्रदशैते भेदा एकाद्यङ्काभिधा ब्रुवेंऽशाङ्कान् ।
संख्याहेतूनेकाद्यद्याद्यप्रमुखमेलदिशः ॥ ९ ॥

एकभिदां पञ्चाद्या एकाङ्काः पञ्चदश ततो द्विभिदाम् ।
रवयस्त्रिधा चतुर्धा इभा द्विधा षट् त्रिधा रामाः ॥ १० ॥

त्रिभिदां त्रिधाऽग्निबाणाः कुदृक् चतुर्धा नव द्विधा गदिताः
त्रेधा चतुर्भिदां दृग् दिशश्चतुर्धा गजक्षितयः ॥ ११ ॥

पञ्चभिदां दृग्गिरयस्त्रिधेति यदि पूर्वसंख्योना ।
सस्थानैः स्वैरङ्कैस्तज्जनयेत्परपरांशाङ्कान् ॥ १२ ॥

इति मेलांशाङ्काः ।

एकश्चत्वारोऽष्टौ दश त्रयोदश च मूलपङ्क्तिः सा ।
न्यस्या प्रस्तारार्थं सैवैकैकाधिकाऽन्ते च ॥ १३ ॥

तिथ्यङ्कादा चाधोऽध उपान्त्ये सैकिताऽखिलाधःस्था ।
अग्रे मूलाङ्कवती पङ्क्तिरधः प्राग्विवाधोऽधः ॥ १४ ॥

सैकोपान्त इति प्राग्वदुपान्त्ये द्वादशाङ्केऽधःस्था ।
अन्त्यात्तृतीय एकस्थाऽग्रे मूलाङ्कवत्येव ॥ १५ ॥

पूर्ववदखिलं भूयोऽधःस्थान्त्यतृतीयगे नवाङ्के तु ।
सैकान्त्यतुरीयेऽग्रे मूलाङ्कवती पुनः प्राग्वत् ॥ १६ ॥

सप्ताङ्केऽन्त्यात्तुर्येऽधःपङ्क्तिस्त्वन्त्यपञ्चमे सैका ।
शेषं पूर्ववदेवं प्रस्तारो द्व्यादिभेदानाम् ॥ १७ ॥

इति मेलप्रस्तारः ।

नष्टाङ्के स्वांशाङ्काः पात्या एकाद्यमुखदिशो लेख्याः ।
पङ्क्तिः शेषभिदाद्या मूलाख्या, त्वन्यथैकाद्या ॥ १८ ॥

प्राच्यप्राच्यांशाङ्कैः शेषं शेषं सकृत्सकृत्त्याज्यम् ।
दृष्टभिदोऽधोऽधःस्थैरप्रथमैर्लब्धयोग्यैः ॥ १९ ॥

रङ्क्यं तथैव शेषं यथा तु तद्योगतोऽन्तिमे न भवेत्
समतोनता च पूर्वेणैकस्वरभेदताऽवसितौ ॥ २० ॥

क्रमतोऽन्त्यात्तुर्यादिषु लब्धं योज्यं चतुर्भिदादिभवैः ।
भागेऽशाङ्कैरन्ते च शेषपातं तथैकोनम् ॥ २१ ॥

इति नष्टः ।

यद्भेदाद्युद्दिष्टं तद्भेदाद्येव मूलमुल्लेख्यम् ।
एकाङ्कैर्यावद्भिर्मूलाद् वृद्धाभिदा अस्य ॥ २२ ॥

प्राच्यप्राच्यांशाङ्कास्तावन्तो नष्टवत्तु लभ्येरन् ।
शेषैः स्वांशाङ्कैः सह लब्धैक्ये सैकमुद्दिष्टम् ॥ २३ ॥

इति उद्दिष्टः ।

एकश्रुतिस्थभेदद्वयानिषुदिशस्त्यजेदिह तु मेलान् ।
क्रमसपुनरुक्तिकूटवदुक्तान्प्रस्तारसिद्ध्यर्थम् ॥ २४ ॥

इति त्यक्तमेलाः ।

संख्याप्रस्तारादि प्रोक्तमिति मया प्रसङ्गतः कुतुकात् ।
अनुपेक्ष्यं गुणगृह्यैः प्राचीनानुक्तमपि विबुधैः ॥ २५ ॥

इति ग्रन्थकर्तुः प्रार्थना ।

तेषु प्रसिद्धरागैर्विशेषितां विंशतिं ब्रुवे ह्यधिकाम् ।
निर्भेद एक एकभिदौ द्वौ द्विभिदस्तु सप्तैव ॥ २६ ॥

चत्वारस्त्रिविभेदाश्चतुर्भिदोऽष्टौ च पञ्चभिद एकः ।
तत्तन्मेलेष्वधिकाधिकसंख्यास्तेऽथ रागांस्तान् ॥ २७ ॥

वन्हिमुखारी रेवादिगुप्तिरथ सामपूर्वकवराली ।
तोडीनादादिकरामक्रीभैरववसन्ताश्च ॥ २८ ॥

भैरव्याद्यवसन्ता मालवगौडोऽथ रीतिगौडश्च ।
आभीरनाटहम्मीरवराख्यः शुद्धरामक्रीः ॥ २९ ॥

श्रीरागः कल्याणः काम्बोदी मल्लवैरिसामन्तौ ।
कर्णाटो देशाक्षी शुद्धो नाटश्च सारङ्गः ॥ ३० ॥

इति रागा नामकरा मेलानां गुणदशामथ क्रमतः ।
तांस्तु मुखारीमेलप्रभृतीन्वक्ष्यामि लक्षणतः ॥ ३१ ॥
इति मेलानामुद्देशः ।

सन्ति मुखारीमेले शुद्धाः षड्जादयः स्वराः सप्त ।
स्यादेषाऽस्मान्मेलात्तुरुष्कतोड्यादिरागाश्च ॥ ३२ ॥
इति मुखारीमेलः ॥ १ ॥

मेलेऽथ रेवगुप्तेर्भवन्ति षट् सरिमपधनयः शुद्धाः ।
गोऽन्तरसंज्ञश्चास्माद्रागाः स्यू रेवगुप्त्याद्याः ॥ ३३ ॥
इति रेवगुप्तिमेलः ॥ २ ॥

सामवरालीमेले शुद्धाः सरिगमपधाश्च काकलिका ।
अस्मादियं वसन्तवराट्याद्याश्चापरे रागाः ॥ ३४ ॥
इति सामवरालीमेलः ॥ ३ ॥

तोडीमेले साधारणकैशिकिनौ च शुद्धसरिमपधाः ।
तोडीप्रमुखा रागा मेलात्प्रादुर्भवन्त्यस्मात् ॥ ३५ ॥
इति तोडीमेलः ॥ ४ ॥

नादादिमरामक्रीमेले साधारणश्च मृदुसः स्यात् ।
शुद्धा अपि सरिमपधा अस्मादेतन्मुखा रागाः ॥ ३६ ॥
इति नादरामक्रीमेलः ॥ ५ ॥

भैरवमेले शुद्धाः सरिमपधा अन्तरश्च कैशिकनिः ।
भैरवपौरविकाद्या रागा मेलादतस्तु स्युः ॥ ३७ ॥
इति भैरवमेलः ॥ ६ ॥

शुद्धा वसन्तमेले सरिमपधा अन्तरश्च काकलिका ।
अस्माद्वसन्तटक्कहिजेजाहिन्दोलमुख्याश्च ॥ ३८ ॥
इति वसन्तमेलः ॥ ७ ॥

मेले वसन्तभैरविकायाः शुद्धाः सरिमपधा मृदुमः ।
कैशिक्यपीयमस्मान्मारव्यथ मेलतोऽन्ये च ॥ ३९ ॥
इति वसन्तभैरवीमेलः ॥ ८ ॥

मालवगौडकमेले सरिमपधा एव पञ्च शुद्धाः स्युः ।
मृदुमध्यममृदुषड्जौ चास्मान्मेलाद्भवन्तीमे ॥ ४० ॥
मालवगौडो गौड्यौ पूर्वी पाडी च देवगान्धारः ।
गौडक्रिया कुरञ्जी बहुली रामक्रिया चापि ॥ ४१ ॥
पावक आसावरिका पञ्चमबङ्गालशुद्धललिताश्च ।
गुर्जरिकापरजाख्यौ विशुद्धगौडादिकाश्चान्ये ॥ ४२ ॥
इति मालवगौडमेलः ॥ ९ ॥

अथ रीतिगौडमेले पञ्च भवेयुः सरिगमपाः शुद्धाः ।
तीव्रतरधकैशिकिनौ चैतत्प्रमुखा भवन्त्यस्मात् ॥ ४३ ॥
इति रीतिगौडमेलः ॥ १० ॥

आभीरनाटमेले शुद्धसमपधाश्च तीव्रतररिषभः ।
साधारणमृदुसौ चेत्यतः स्युराभीरनाटाद्याः ॥ ४४ ॥
इति आभीरनाटमेलः ॥ ११ ॥

हम्मीरमेल उज्ज्वलसमपधतीव्रतररिमृदुममृदुसकाः ॥
हम्मीरविहङ्गडकेदारप्रमुखा अतो मेलात् ॥ ४५ ॥
इति हम्मीरमेलः ॥ १२ ॥

शुद्धवराटीमेले साधारणतीव्रतममम्मृदुसाः स्युः ।
शुच्यथ सरिपधमसाद्भवन्ति रागा वराट्याद्याः ॥ ४६ ॥
इति शुद्धवराटीमेलः ॥ १३ ॥

शुचिरामक्रीमेले मृदुमकतीव्रतममम्मृदुसाः शुद्धम् ।
सरिपधमियमत्र ललितजैताश्रीनावणीदेश्यः ॥ ४७ ॥
इति शुद्धरामक्रीमेलः ॥ १४ ॥

श्रीरागमेलके रिस्तीव्रः साधारणोऽथ धस्तीव्रः ।
कैशिक्यपि शुचिसमपा मेलादस्माद्भवन्त्येते ॥ ४८ ॥
श्रीरागमालवश्रीधन्याश्यो भैरवी तथा धवला ।
सैन्धव्याद्याश्चान्ये देशविशेषैर्विभिन्नाख्याः ॥ ४९ ॥
इति श्रीरागमेलः ॥ १५ ॥

कल्याणस्य तु मेले शुचयः सपधा रिरस्ति तीव्रतरः ।
साधारणश्च मृदुपो मृदुसोऽस्मिन्नेव इतरे च ॥ ५० ॥
इति कल्याणमेलः ॥ १६ ॥

काम्बोदीमेले तीव्रतररिरन्तरकतीव्रतरधौ च ।
काकलिका शुचिसमपा अतश्च काम्बोददेवक्रि ॥ ५१ ॥
इति काम्बोदीमेलः ॥ १७ ॥

मल्लारिमेल उक्तास्तीव्रतररिमृदुमतीव्रतरधाश्च ।
मृदुसः शुद्धाः समपा अस्मादेते तु मल्लारिः ॥ ५२ ॥
नट्युक् स पूर्वगौडो भूपालीगोण्डशंकराभरणाः ।
नटनारायणनारायणगौडौ कोऽपि केदारः ॥ ५३ ॥
सालङ्कनाटवेलावल्यावथ मध्यमादिरागश्च ।
सावेरी सौराष्ट्री जायन्तेऽन्येऽपि देशीस्थाः ॥ ५४ ॥
इति मल्लारिमेलः ॥ १८ ॥

सामन्तस्य हि मेले शुचिसमपास्तीव्रतमरिरन्तरकः ।
तीव्रतमधकाकल्यावसादेतन्मुखा रागाः ॥ ५५ ॥

इति सामन्तमेलः ॥ १९ ॥

कर्णाटगौडमेले शुचिसमपास्तीव्रतमरिर्मृदुमौ च ।
तीव्रधकैशिकिनौ स्युर्मेलादस्मादिमे रागाः ॥ ५६ ॥

कर्णाटगौडकोऽड्डाणो नागध्वनिविशुद्धबङ्गालौ ।
वर्णादिनाट इतरे तुरुष्कतोड्याद्रिकाश्च स्युः ॥ ५७ ॥

इति कर्णाटगौडमेलः ॥ २० ॥

देशाक्षीमेले शुचिसमपार्स्तीव्रतमरिस्तथा मृदुमः ।
तीव्रतरधमृदुसावत एषाऽन्ये चापि रागाः स्युः ॥ ५८ ॥

इति देशाक्षीमेलः ॥ २१ ॥

मेलेऽथ शुद्धनाट्याः शुचिसमपास्तीव्रतमरिर्मृदुमौ च ।
तीव्रतमधमृदुसमतो रागाः स्युः शुद्धनाटाद्याः ॥ ५९ ॥

इति शुद्धनाटमेलः ॥ २२ ॥

सारङ्गरागमेले तीव्रतररितीव्रतमगमृदुपाश्च ।
तीव्रतमधमृदुसौ शुचि सपमत एतन्मुखा रागाः ॥ ६० ॥

इति सारङ्गमेलः ॥ २३ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे तृतीयो
विवेकः समाप्तः ।

चतुर्थो विवेकः ।

रागाः ।

स्वरवर्णभूषितो यो ध्वनिभेदो रञ्जकः स राग इह ।
बहुविधसंख्याः प्राचां मतैरनेकैः प्रसिद्धा ये ॥ १ ॥

इति रागः ।

देशजनुषोऽप्रसिद्धास्तेऽब्धितरङ्गा इव त्वसंख्याताः ।
शुद्धच्छायालगसंकीर्णतया त्रिविधताऽस्त्येषाम् ॥ २ ॥

शुद्धो रञ्जनकारी स्वेन च्छायालगः पराश्रयतः ।
संकीर्णस्तूभयथा मतमुदितमुमापतेरेवम् ॥ ३ ॥

इति रागाणां शुद्धादित्रिविधता ।

येऽत्रालापालप्तिप्रबन्धयोग्यास्त उत्तमाः कथिताः ।
अपि तादृक्षा येऽल्पप्रचारिणो मध्यमास्ते स्युः ॥ ४ ॥

अपि बहुतरप्रचारास्तदयोग्यास्तेऽधमा इति त्वन्ये ।

इति रागाणामुत्तमादित्रिविधता ।

यद्यपि देशीरागा देशे देशेऽन्यवेलाख्याः ॥ ५ ॥
पूर्णौडुवषाडवतास्वंशन्यासग्रहेषु चानियताः ।

तदपि ग्रहादि पूर्णत्वादि च बहुमतजमनुसृत्य ॥ ६ ॥
मेले प्रसङ्गत इहोद्दिष्टानां लक्षणंससंक्षेपम् ।

तेषां पूर्वं वक्ष्यामि गानवेलासमायुक्तम् ॥ ७ ॥

इति देशीरागास्तेषां च त्रिविधता ।

पूर्णा नित्यं गेया सांशन्यासग्रहा मुखारीयम् ।
पूर्णा तुरुष्कतोडी गांशादिः संगवे कम्प्रा ॥ ८ ॥

इति मुखारी तुरुष्कतोडी च ।

असपा तु रेवगुप्ती रिन्यासांशग्रहा भवेत्सायम् ।
सततं सामवराली सांशन्यासग्रहा पूर्णा ॥ ९ ॥
इति रेवगुप्तिः सामवराली च ।

गांशग्रहा किल वसन्तवराली सर्वदाऽरिपा सान्ता ।
गाद्यंशसान्तपूर्णा तोडी कम्प्राऽणुसंगवरुक् ॥ १० ॥
इति वसन्तवराली तोडी च ।

सांशन्यासग्रहका पूर्णोल्लसति निशि नाद्रामक्रीः ।
धांशग्रहसन्यासः संपूर्णो भैरवः प्रातः ॥ ११ ॥
इति नाद्रामक्रीभैरवश्च ।

सन्यासग्रहमांशा स्वल्परिपा पौरवी लसेत्प्रातः ।
सांशन्यासग्रहको वसन्त उपसि विलसेत्पूर्णः ॥ १२ ॥
इति पौरवी वसन्तश्च ।

गेयः पूर्णष्टक्कः सांशन्यासग्रहो दिनस्यान्ते ।
मांशग्रहसन्यासोऽखिलो हिजेजस्तु सायाह्ने ॥ १३ ॥
इति टक्को हिजेजश्च ।

हिन्दोलो रिपहीनो मांशः सान्तग्रहः सदोषसि वा ।
पोना वसन्तभैरव्युषसि तु सांशग्रहन्यासा ॥ १४ ॥
इति हिन्दोलो वसन्तभैरवी च ।

रिधहीना शाश्वतिकी सान्ता गांशग्रहा तु मारविका ।
मालवगौडः पूर्णः प्रदोषशोभोऽथ वा रहितः ॥ १५ ॥

गान्धारधैवताभ्यां निन्यासांशग्रहोऽथ वा सान्तः ।
गौड्यधगा सायाह्ने यंशा चैती च सान्तादिः ॥ १६ ॥

इति मारविकामालवगौडगौडीचैत्यः ।

पूर्वी पूर्णा सान्ता गांशा षड्जग्रहा च सायाह्ने ।
पाडी सायाह्नार्हा गोना सांशग्रहन्यासा ॥ १७ ॥

इति पूर्वी पाडी च ।

रिग्रहपांशः सान्तः सदाऽगनिर्देवगान्धारः ।
गौडक्रिया धरिक्ता सांशन्यासग्रहा प्रातः ॥ १८ ॥

इति देवगान्धारो गौडक्रिया च ।

गेया सदा कुरञ्जी धाल्पा सांशग्रहा च सन्यासा ।
असनिरपराह्णगेया सांशन्यासग्रहा बहुली ॥ १९ ॥

इति कुरञ्जी बहुली च ।

संपूर्णा रामक्रीः सांशान्तादिः सदाऽपि गांशाद्या ।
गाद्यो धांशः सान्तो निविरहितः पावकः शश्वत् ॥ २० ॥

इति रामक्रीः पावकश्च ।

आसावरी प्रगेया माद्यांशा सान्तिमा सदा पूर्णा ।
पञ्चम ऋषभविहीनः पांशन्यासग्रहो ह्युषसि ॥ २१ ॥

इत्यासावरी पञ्चमश्च ।

बङ्गालः शाश्वतिकः पूर्णः सांशग्रहश्च सन्यासः ।
उषसि तु पूर्णाऽपा वा सांशान्त्याद्या शुचिर्ललिता ॥ २२ ॥

इति बङ्गालः शुद्धललिता च ।

गुर्जरिका रिन्यासग्रहांशका पविसुता प्रभाताहीं ।
परजो न्यल्पो गांशग्रहधगकम्प्रः सदा सान्तः ॥ २३ ॥
इति गुर्जरिका परजश्च ।

न्यल्पः प्रदोपशाली शुचिगौडः पांशसादिसन्यासः ।
पूर्णस्तु रीतिगौडो न्यंशान्त्यादिश्च सायाह्ने ॥ २४ ॥
इति शुद्धगौडरीतिगौडौ ।

आभीर्यपि प्रदोषे पूर्णा गांशग्रहा च सन्यासा ।
गग्रहपांशः सन्यासो हम्मीरोऽल्पनी रात्रौ ॥ २५ ॥
इत्याभीरीहम्मीरश्च ।

न्यंशग्रहसन्यासोऽल्पधो लसेन्निशि विहङ्गडः कम्प्रः
केदारोऽल्परिधो निशि सन्यासो गांशगग्रहकः ॥ २६ ॥
इति विहङ्गडकेदारौ ।

शुद्धवराटी पूर्णा सांशान्ता रिग्रहा च मध्याह्ने ।
सांशाद्यन्तोऽह्नोऽन्तः कम्प्रमनिर्देशकृत्पूर्णः ॥ २७ ॥
इति शुद्धवराटी देशकारश्च ।

ललित उषसि संपूर्णो धांशः सान्तग्रहः पहीनो वा ।
सन्यासग्रहगांशाऽल्परिधा प्रातस्तु जैताश्रीः ॥ २८ ॥
इति ललितो जैताश्रीश्च ।

सन्यासरिग्रहांशा संपूर्णा लावणी तु सायाह्ने ।
रिग्रहरिन्यासांशा गाल्पा देशी सदा गेया ॥ २९ ॥
इति लावणी देशी च ।

यंशग्रहः प्रदोषे श्रीरागो गलधगो न वा सान्तः
सग्रहसांशन्यासा मालाश्रीर्निग्रहांशा वा ॥ ३० ॥

पूर्णाऽथ वा रिधाल्पा गेयाऽऽदौ मङ्गलाय शाश्वतिकी ।
धन्याशिका रिधोना सांशन्यासग्रहा प्रातः ॥ ३१ ॥
इति श्रीरागमालाश्रीधन्याशिकाः ।

भैरव्यंशन्यासग्रहसा रिपमुद्रिता सदा पूर्णा ।
नित्यं पमुद्रिताऽरिधलांशन्यासग्रहा धवला ॥ ३२ ॥
इति भैरवी धवला च ।

सैन्धव्यगनिर्नित्यं सांशन्यासग्रहा लसद्गमका ।
साद्यन्तगांशपूर्णः प्रदोषगेयश्च कल्याणः ॥ ३३ ॥
इति सैन्धवी कल्याणश्च ।

पूर्णा सादिरनिर्वा काम्बोद्यंशान्तसा च सायाह्ने ।
अपराह्णे देवक्रीः सांशन्यासग्रहाऽपा वा ॥ ३४ ॥
इति काम्बोदी देवक्रीश्च ।

मल्लारिर्नटयुगपि स धांशान्तादिरगनिश्च संगवभाः ।
सान्तादिगांशपूर्णो मध्याह्ने पूर्वगौडः स्यात् ॥ ३५ ॥
इति मल्लारिनटमल्लारिपूर्वगौडाः ।

सन्यासग्रहगांशा मनिहीनोषःस्मृतेह भूपाली
न्यल्पो मध्याह्नार्हो धांशन्यासग्रहो गोण्डः ॥ ३६ ॥
इति भूपाली गोण्डश्च ।

पूर्णः सांशन्यासः सग्रह उषसीह शंकराभरणः ।
सान्तादिगांशपूर्णो नटनारायण इने नमति ॥ ३७ ॥
इति शंकराभरणो नटनारायणश्च ।

नारायणगौड उषसि गांशन्यासग्रहस्तथा गतरिः ॥
न्यंशन्यासग्रहकः पूर्णो निश्येव केदारः ॥ ३८ ॥
इति नारायणगौडो द्वितीयकेदारश्च ।

सालङ्गनाट आढ्यः सांशन्याशग्रहस्तु सायाह्ने ।
धांशान्तादिः पूर्णाऽरिपाऽपि वेलावली व्युष्टे ॥ ३९ ॥
इति सालङ्गनाटो वेलावली च ।

अरिधो मांशन्यासग्रहः प्रगे मध्यमादिरुद्गेयः ।
असपा धांशन्यासग्रहा प्रभाते तु सावेरी ॥ ४० ॥
इति मध्यमादिः सावेरी च ।

सौराष्ट्री संपूर्णा सांशन्यासग्रहा च सायाह्ने ।
सामन्तः सायाह्ने सांशन्यासग्रहः पूर्णः ॥ ४१ ॥
इति सौराष्ट्री सामन्तश्च ।

कर्णाटो निशि पूर्णो निन्यासांशग्रहः क्वचिद्द्रिधमुक् ।
पूर्णोऽड्डाणः पाद्यो धांशः सन्यास उल्लसेद्दावौ ॥ ४२ ॥
इति कर्णाटोऽड्डाणश्च ।

नागध्वनिरिह पूर्णः सांशन्यासग्रहः सदा गेयः
शुचिबङ्गालः पूर्णो मांशन्यासग्रहो व्युष्टे ॥ ४३ ॥
इति नागध्वनिः शुद्धबङ्गालश्च ।

पूर्णोऽथ वर्णनाटः सांशन्यासग्रहो निशा गेयः ।
कम्प्रा तुरुष्कतोडी निशि मांशान्तग्रहा पूर्णा ॥ ४४ ॥
इति वर्णनाटस्तुरुष्कतोडी च ।
(इराख वा)

गांशन्यासग्रहकाऽऽरोहे तु गतमनिरुपसि देशाक्षी ।
नाटः शुचिः प्रदोषे सांशन्यासग्रहः पूर्णः ॥ ४५ ॥
इति देशाक्षी शुद्धनाटश्च ।

संपूर्णः सारङ्गः सांशन्यासग्रहोऽपराह्णरुचिः ।
इति सारङ्गः

लक्षणसमास एवं दृष्ट्वा नानाक्तान्युक्तः ॥ ४६ ॥

मेलग्रहादिपूर्णत्वाधिक्येऽप्येषु वादनभिदा भित् ।
वर्ज्यस्वरोऽवरोहे द्रुतगीतो नेह रक्तिहरः ॥ ४७ ॥

इति श्रीसोमनाथनिर्मिते रागविबोधे ।

चतुर्थो विवेकः समाप्तः ॥

पञ्चमो विवेकः

रागरूपाणि

तेष्विति मेलक्रमतः समासतो लक्षितेष्वहं कतिचित्
तानुद्दिशामि कालक्रमतो व्यासेन लक्षयितुम् ॥ १ ॥

शंकरभूषणवेलावल्यौ भूपालिका शुचिर्ललिता ।
सवसन्तो हिन्दोलो विभासललितश्च जैताश्रीः ॥ २ ॥

धन्याशीभैरवपौरविकास्तोडी तुरुष्कतोड्यन्या ।
मल्लारिर्नटपूर्वः स च गोण्डः पूर्वगौडश्च ॥ ३ ॥

देशीकारः शुद्धवराटी बहुली ततश्च सारङ्गः ।
नटनारायणदेवक्रियौ र्च सौराष्ट्रिका गौडी ॥ ४ ॥

चैत्तीपूर्वीलावणि काम्बोदी शुद्धनाट आभीरी ।
कल्याणः श्रीरागो मालवगौडोऽथ गौडश्च ॥ ५ ॥

कर्णाटाड्डाणौ वर्णनाटहम्मीरकौ च केदारः ।
सविहङ्गड इत्युष आद्यष्टसु कालेषु गातव्याः ॥ ६ ॥

इति कालक्रमतो रागाणामुद्देशः ।

शंकरभूषाद्या उषसि हि जैताश्रीमुखास्ततः प्रातः ।
संगव इह तोड्याद्या मध्याह्ने गोण्डकप्रमुखाः ॥ ७ ॥

अपराह्णे बहुलीतः प्रभृति च सायाह्नके तु सौराष्ट्र्याः ।
शुचिनाटतः प्रदोषे निशि कर्णाटात्सदा त्वेते ॥ ८ ॥

मालाश्रीर्धवलाऽथ मुखारी रामक्रिया सपावकका ।
सैन्धव्यासावरिका गान्धारो मारवी परजः ॥ ९ ॥

निजनिजकालेऽप्येते क्रमतो गेया अथ क्रमाद्विविधैः ।
आर्याच्छन्दोबद्धैर्लक्ष्य एताम्परं रूपैः ॥ १० ॥

इति रागाणां कालाः ।

सुस्वरवर्णविशेषं रूपं रागस्य बोधकं द्वेधा ।
नादात्म च देवमयं तत्क्रमतोऽनेकमेकं च ॥ ११ ॥

इति रूपस्य समान्यलक्षणम् ।

तत्र विविच्यत आद्यं लोकव्यवहारविश्रुतं पूर्वम् ।
अपि यस्य कस्यचिद्यत्पर्यायः स्वरसमूहस्य ॥ १२ ॥

आलापमूर्च्छनाश्रुतितानालंकारकूटतानाद्याः ।
तत्संकराश्च रूपैरग्रे ज्ञेयाः क्वचित्केऽपि ॥ १३ ॥

इति नादात्मरूपविशेषः ।

वादनभिदास्वनन्तास्वभिधास्ये विंशतिं स्फुटं देश्याम्
स्थाने च द्वे द्वाविंशत्या नाम्नां प्रकल्पितया ॥ १४ ॥

प्रत्यान्वपूर्वहतयः पीडादोलनविकर्षगमकानि ।
कम्पो घर्षणमुद्रे स्पर्शो नैम्न्यप्लुतिद्रुतयः ॥ १५ ॥

परतोच्चताऽथ निजते शमम्मृदुकठिनानि विंशतिर्द्व्यधिका ।
वादनभेदपदानां वीणायां लक्षणं क्रमतः ॥ १६ ॥

इति वादनभेदानामुद्देशः ।

प्रतिहतिरन्तर्द्रुतमुच्छलनवतो हतियुगाद्गभीररवः ।
आहतिरन्यध्वनने हतिं विनाऽन्दस्वराश्रावः ॥ १७ ॥

इति प्रतिहतिराहतिश्च ।

अनुहतिरेकहतेः प्रतिहतिवत्सैव त्वहतिरघातात्स्याद् ।
पीडाऽऽपीड्य विमुक्तिर्दोलनमाकर्षणागमने ॥ १८ ॥

इत्यनुहत्यहति पीडादोलनानि ।

आकर्षणं विकर्षो दोलनमेव हि पुनः पुनर्गमकम् ।
स्पष्टः कम्पो घर्षणमेकहतिर्द्राक्स्वरान्तरकृत् ॥ १९ ॥

इति विकर्षगमककम्पघर्षणानि ।

मुद्रा परैकहननात्प्रदर्श्य पूर्वं पुनस्तदाच्छादः ।
आहतिरेव स्पर्शो द्रुतमुक्ता दृढहतिर्नैम्न्यम् ॥२० ॥

इति मुद्रा स्पर्शो नैम्न्यं च ।

प्लुतिरग्रस्वरघर्षो द्रुतिस्त्वरावादनं ततः परता ।
पूर्वेऽग्रयस्याकर्षणमथोच्चता तत्तृतीयस्य ॥ २१ ॥

इति प्लुतिद्रुतिपरतोच्चताः ।

निजते तु तयोः पौर्व्यं क्वापि सघाते शमो विलम्बः स्यात् ।
मृद्विह मन्द्रे स्थाने कठिनं तारमथ संकेताः ॥ २२ ॥

इति निजते शमो मृदु कठिनं च ।

अत्याग्वपूर्वकहतिषु बिन्दू बिन्दुः स रेखया द्विगुणः ।।
सोऽधः सोऽग्रे शुद्धः पीडायां दोलने तु गुरुः ॥ २३ ॥

ऊर्ध्वं उपरि स च तिर्यग्विकर्षं ऊर्ध्वं स गमक ऊर्ध्वोऽग्रे ।
कम्पे रेखोर्ध्वोर्ध्वं तिर्यक्सा घर्षणे शिरसि ॥ २४ ॥

मुद्रायां सैवाधः स्पर्शोऽथो अर्धचन्द्र ऊर्ध्वे स्यात् ।
नैम्न्ये सोऽधः सोऽग्रे प्लुत्यां स्वरशृङ्खला द्रुत्याम् ॥ २५ ॥

परतायां तु गुरुरधःस्थायी तिर्यक्स्त्र उच्चतायां तु ।
ऊर्ध्वाधोऽथ निजतयोः परताया उच्चताया वा ॥ २६ ॥

लम्बोर्ध्वबिन्दु चिह्नं लम्बो बिन्दुः शमे भवेत्पुरतः ।
उपरि स तूर्ध्वो मृदुनि च कठिने तिर्यक्स्त्र ऊर्ध्वे स्यात् ॥ २७ ॥

इति संकेतेष्वेको द्वौ बहवो वा स्वरे स्युरेकस्मिन् ।
यत्रैकवादनं द्विस्तत्संकेतोऽपि तत्र द्विः ॥ २८ ॥

लम्बेन बिन्दुनोनाः शीर्षे मध्यस्वरा इह ज्ञेयाः ।
प्रारब्धरूपपूर्तौ पश्चाकारश्च संकेतः ॥ २९ ॥

यथा—स॒ । स॒ । स । स॒ । स° । स॑ । स । सऽ । सं । स॑ । स॒ ।

सँ । स॒ । स᷈ । सरिग । स । स । स । स । स0 । स । स । स॥

इति त्रयोविंशति संकेताः ।

निजनिजमेले शुद्धास्तीव्रयाद्याश्च ये यथैव स्युः ।
सरिगमपधनीति पदैर्ज्ञेयास्ते लाघवायोक्तैः ॥ ३० ॥

इति शुद्धविकृतस्वराणां ज्ञापकचिह्नम्

रूपगत्वादिषु सह्यं सूत्रत्वादिह विभक्तिराहित्यम् ।
वादनसिद्धयै रचितं मयेति पूर्वैरनुक्तमपि ॥ ३१ ॥

इति पुनरपि ग्रन्थकर्तुः प्रार्थना ।

मध्यमिकाग्रोद्‍रतः क्रमाज्जठरपृष्ठतश्च तर्जन्याः ।
वाद्योर्ध्वतन्त्र्यपि सह श्रुत्या पृष्ठया कनिष्ठायाः ॥ ३२ ॥

स्थायादिष्विति नियतं यथेष्टमन्यत्र मध्यमोपजयोः ।
उदराभ्यां पृष्ठिभ्यां चतुर्द्रुतहतिस्तु कर्तव्याम् ॥ ३३ ॥

दक्षिणकरप्रचारो गदितो विस्तरभयादियानेव ।

इति दक्षिणकर प्रचारः ।

अथ सव्यहस्तकृत्यं कथयाम्यूर्ध्वासु तन्त्रीषु ॥ ३४ ॥

मध्यमया चारोहः स्थाप्या पूर्वे च तर्जनी तूष्णीम् ।
उक्तभिदां सिद्ध्यै प्रायस्तर्जन्याऽवरोहस्तु ॥ ३५ ॥

क्वाप्यारोहोऽपि तया ह्यङ्गुलिचालश्च शुद्धनाटादौ ।
मन्द्रानुमन्द्रयोः स्यात्परिभाषा वादनस्येति ॥ ३६ ॥

इति सव्यहस्तकृत्यम् ।

अथ शंकराभरण इति

समगमरिग०रिस०० समगमरिग० गरिग ।

मप०सि धं ०नि सिसिंधपमगम-

रिग०गरिगमप०सिंधपमगमरि ॥ ३७ ॥

ग०ग रि ग मप०धंधपमगम-

रि ग०ग रिग०मपमपगमम रिग०रिपग ।

मरि ग0समरिग0रिस रि सरि0-

गरि स निस ध निस ध0 पम0 ध नि स ॥ ३८ ॥

ध निस*ससरिगममप धनि सि-

रि रिसनिसध0पमगमरिग0रिस* ।

सरिगमपधनि सरि स धनि-

सरि सनिधनि सरिस निस धनिस ॥ ३९ ॥

रिसनिसधपमगमरिगम-

रिसनिसधनिसरिसनिसधनिसरि सनि ।

सधनिस* सन्त्यपराणि

प्रदर्शितं तदपि दिङ्मात्रम् ॥ ४० ॥

(२) वेलावली सरिग0धप0-

धधपमग0रिस*स0रि ग प0म ग प0म ग म0 ।

गरि0स*स0रिग0प0म गप0ध स0-

निस0निधनिध0ध सनिध0पग0रिस* ॥ ४१ ॥

स0रिगप0मपध0पधप0म ग-

रिग0रिसस*ससरिमपप0धधनिनिधप0 ।

मग0रिस*सरिग0धप धधप-

मगरिगग रि0स रिरिगग रि रि स* ॥ ४२ ॥

स गगरिसरि० ध०स०स०निधप०-

धप स०स०ॐ (३) भूपालिका स०रिग ।

प०ध० स० स सध ध प०पपग०ग-

रिरिरिगगरिरि स स०सरिसध प० ॥ ४३ ॥

ध स०रिसरिग००गपध स सरि-

रि स रि ग ०रि स रि स ध ध प०पपध प ग ग

रि०रिग गरि रि ससरि ग गरि-

रि स सॐ ग प गपध सधस रिस रि ॥ ४४ ॥

सगरिसॐ (४) ललिता सरिगम-

पगरिगरि स नि० सरिगपमग रिगरिसॐ ।

गमपगमधनिस रिनिधम-

ग रिरिसनि० सरिगरिगपम० रिसॐ ॥ ४५ ॥

(५) अथ वसन्तः स०रिग०म०

धप०मप०मगमधमधनिधनि स स०स ।

स म ग ग रिसनिस०निधमध-

मधनिध०ध नि स सस० निधप०मप० ॥ ४६ ॥

मगम0मग गरिस*स निधप-

मप0मगम0धप0 मप0 मग0म0 मग गरिस * ।

(६) हिन्दोलः सग सगम ध-

मधनिस0 ग स ग निस ग0स निधध0 ॥ ४७ ॥

मध मध निधधनि स0सनिध-

निध0मग0मग0स* स निधनिध0मग0मग0स * ।

सस गग मम धधनिनिस0 स0-

निधनिध0मग0 मग0स0 गसगनि0 स* ॥ ४८ ॥

(७) ललितो विभासभेदो

ग0पधस0 ग रिनिध0मग0रिस* ग0पधस0 स ।

नि ध0म ग0रि स* स रि ग0 सनि ध0-

ध धु नि सरिगग0 ममगमगरि0ग ॥ ४९ ॥

ममगरिस* गम0ध0 नि ध0निनि-

धपमग0रिस0*स रि ग0 सनि ध0 धमनि ध म ।

गं रि स नि ध0ध ध नि सरिगग0-

ममगमगरि0गम ध0 म ग ग0रि स* ॥ ५१ ॥

इत्युषसि गातव्याः सप्त रागाः ।

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(१) जैताश्रीः सगरि स0गप0-

म म ग0रिस0पम0पग0रिस0 पमगरि स0म ।

गरि स0 ग0रिस* गगमपनिस0-

ग0रिस0नि0स-स निधप0म0सनिधस ॥ ५१ ॥

निधप0 म 0निधप0 म 0गम0निध-

प0म गरिस*धनि0सगगम0 गरिस* सगम ।

प0 प प म0 म प0 प0म ग0रि स0स*-

ग0मपनि0ग0 रिस0 निस सनिधप0म ॥ ५१ ॥

सग0रिस0 पनि0स* (२) धनाश्री-

गम पप मगस0 पप मग स0सप0 मप0प ।

मगस* गसगमपनिपनिस-

सनिपमगस*गगमप0मपनिप ॥ ५३ ॥

नि सग सनिपमगस* सगस-

गमपम पनिपनि स0ग स सनिसनि ग स ।

नि स गस निग सनिपस-

निपनिपसनिपमगमगपमगप ॥ ५४ ॥

मगपमगमगसप0पग0स-

ग सगस ग सनिप म ग सप0 मपमपम ।

पमपमपनिपनि सग स ग-

स ग स गसगसनि प मगससप0* ॥ ५५ ॥

ग म प निसप0निस0ग म प म-

ग0रि सग रिनि0स0प0निसप0सनिपमगम ।

पमग0रिस*सपमपगमप-

मग0रिस0गरिनि0स0स0प0निनिप0स* ॥ ५६ ॥

(३) भैरव एष धo निसनि रिo-

सo धo नि सoध प मo म धo निसoम गo रिoस*सगo ।

मप मप धoमपमगoरिरिoस*-

मधनिस नि रि स स ध नि स ध मo प ॥ ५७ ॥

म ग oमसधoपमo म ग oमपम-

धपध मपम ध प म प म ग o रिoस* ध धoनि ।

सo म ग रिस निध धानo स रि ग-

रि स निधधनि स रिसनि सनि ध ध ॥ ५८ ॥

पमoम गo मपधoमम गo रि oस*-

(४) पौरविकाऽथ सरिoमग रि ससरिसoनि ।

सगमगमoनिधप ग मoमग-

मगरिस* सरिमगरि ससगमग ॥ ५९ ॥

मoम स स नि धoप मम गमoग-

रिस*सरिमगरि स सगमगमo म स सनि ।

ध धनि स नि ध॰धधसनिध नि-

धम ग गगपमगमगरि स॰सरि ॥ ६० ॥

स0गम0गरिगरिपपप म0ग-

रिस*स0गमप0निधप प0म0गरिस0ग0रिस॰ ।

इति प्रातर्गातव्याश्चत्वारो रागाः ।

(१) तोडी तु ग0रि ग0रिस0सरि-

पम0ग0रिग0रिस0॰सरि ग मधमनि ॥ ६१ ॥

निध प0मग0रिस* ग0रिग0रिस0-

नि0धनि0 गरिस॰ सरि गम निधप0मग0रिस॰ ।

सरि ग सनि ध0 धधनिसरिग-

गरि ग प निधप म ग रिग रि ग॰0स*रि0 ॥ ६२ ॥

ग म निधपमग रिग0स॰ध नि-

स0 गरिसनिधधनि स0रिनिधपमग0रि0स॰ ।

(२) पश्चात्तुरुष्कतोड्ये-

पा ग0रि सरि0स निस0 निधनि0सनि0 ॥ ६३ ॥

गरि0स* सरिगमप0म0निध0प0-

मपप0मग0रि0स नि स*पमगगरिसनि स* ।

सनि0ध0प0म0ग0रि0स नि 0 स* सरि-

गमप0म0सनिनिधधपपमम ग ॥ ६४ ॥

गरि रिस सनिधनिसगरिरि-

सस*सरिगमप0मसनिध पपमगरि0सग ।

(३) मल्लारि ध सरि0 प0पमरि0-

स*धसधसरि0मरिमपध0मपध0 ॥ ६५ ॥

स0धरिस धप म रि सधपम-

पध0मपध0स*धसधसरिमपध0मपध0 ।

पध0स0धरि स ध प मरि0 ध0प-

धप धप धप धप धप मरिमप ॥ ६६ ॥

म०मप ध०० रि रि स० ध ०प०० म प ध०

पमगमप०पपम० ग रि० स ❀ पपपपमरि ।

ग रि म प० मप० म ग ग रि स०स❀-

रिमपधप०मप००मग रि सरि० ध०स० ॥ ७० ॥

प ध० म प ध०रिसरि० ध०ध धस❀-

इति संगवे गातव्याश्चत्वारो रागाः ।

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(१) गोण्डस्तु रि०प म० पध०धपधनिपम०ग ।

रि० धसरि प मगरि०धसरिप-

मगरि स०सरि ग रि० स❀ मपध० स स ॥ ७१ ॥

नि सं रि ग रि०स०ध०रि० स०निधप०-

म प ध रि स०निधप० म पधस०निधप० म० प ।

ध००धपधनि प म ०गरि० धसरि-

पम०गरि स०सरि ग रि०स०धरि०स ध ॥ ७२ ॥

प०ध प ध०स॰रिमपधपधप-

मगरि०स०मपधपमधपमगरि०म०धस ।

रि०रिपम ग रिस०रिगरिगरि०-

स०धसरि०प ध पधपधमम ग रि०स०रि ॥ ७३ ॥

गारगरिस॰ (२) पूर्वगौडः

पधस ग०मप०धनिधप०मग०मपधपम० ।

गरिसस॰स सग०मप०स०निध-

पम०गमपधप०मग०रिसग०रिस॰ ॥ ७४ ॥

(३) देशीकार सगम०धप-

मम०ग०रिनि स॰सगम० धपध मपध०म०ग ।

रि०स॰ सगम०प०ध०म०प०पमप-

धनि० स० गरिनिधप धम०प० मपध ॥ ७५ ॥

नि०स०रिनिधपधम०प० सनिध-

पधम०प०गम०पसगम०निधम०गरिनि स॰ ।

प0ध0म0प0प मपधनिस ग रि-

निध0प0ध0म0प0पमपधनि सनिध ॥ ७६ ॥

प0ध0म0प0सनिधपध0मप0स-

ग म नि धमग0रि0नि00सरि ग धपमग0रिस ।

(४) शुद्धवराटी रिमरिम-

पध पधमपधनि0स0ग रिनिधप ॥ ७७ ॥

धध प म गरि0ग म निधनिध-

म ग रिनि स*ग म नि ध निधमग रिम ग रि ।

स*ग म निध प म ग0रिग0रिस0-

स0ग रि स नि0 प0नि0स*रिमरिमपध ॥ ७८ ॥

धम0पध नि सनिधपधम0प-

धनि0सग रिरि रि नि ध ध ध प म ग रि0पम ।

ग रि0गरि रि स नि0 ग रिस0रि0स*-

इति मध्याह्ने गातव्याश्चत्वारो रागाः ।

बहुली सरिसरिगपग0पधस0 ॥ ७९ ॥

सधपगरि0स*सरिसरिग0ध-

पग0पधस0 सरि ग प ग रिस रिनि0 स सध

पगपध ध प ग प रि ग स रि-

नि.स सधपगपध ध ग रि ग स रि ॥ ८० ॥

नि0स सधपगपध स रि स रि-

नि0 ससधपगपध ध स सधपगरिस*स ।

रिगधपगरि ग प गरिसरि-

नि0स*गप0पपधध0ध रि0नि(ससध ॥ ८१ ॥

पगरिसप0गपगपगपग-

रिसरिसरिगपगपधस*ध0रि0 सरिस ग ।

रि स रि स गरि सरि स गरिस-

रि सधपधधसधपगपगधप ॥ ८२ ॥

गरिपगरिगरिपगरि गरि-

पगरिगरिपगरिगरिसरिनि स0स~स स* ।

(२) सारङ्गः स0रिग0पमग0-

रिस* स0रिग0धपमम0रिस* स0रिग0 ॥ ८३ ॥

धपधग0धपमग0गपध0स0-

निधस0धधप0ध सधपमग0रिस0स0धप0

धपमग0ग प ध0सनि ध रि0 स*-

सरि सरि प0धप0धधपमगरि0स ॥ ८४ ॥

स0सरिप0पमपधनि0 रि सरि0-

स0नि0ध0प0 पमप0ध0स0नि0ध0प0पमप0ध0नि0 ।

ध0प0 म प0प म ग रि ग0रिमप0-

म0 नि0धप0मगरि0सरिस0धपमग ॥ ८५ ॥

रि0स*(३)नटनारायण इति

स0रि0 ग0पमग रि0स*स0रि0 ग0धपमग

सपमपमग0म प प ध प म0-

गरि0रिगमगरिस0सरि0रिम0गम ॥ ८६ ॥

ग रि0स स नि0सरिरि म ग रि0स0-

प0 नि0सरिम ग0 धपमगरि0स0सरि0रि0रि0 नि ध

पधमधपसगमपधरिस-

निधपमग धपमगरिस पनिस ॥ ८७ ॥

म प ससरि रि निधपमम ग-

ग पपमग रिसनिसरिमगरिससरि ।

रि गग पप धधपमगमप-

धप मगरिससरि पम ग रिरि स ॥ ८८ ॥

(४) देवक्रीः सपमपगम-

रिससपमपगममधमधनि सरि रि स ।

सधनिसधपमपगमरिस-

ससरिगमपधनि सनिसगनिस ॥ ८९ ॥

निसनि सरि सनिसधनिसध-

पमपगमरिस स

इत्यपराह्णे गातव्याश्चत्वारो रागाः ।

(१) ततस्तु सौराष्ट्री ।

मपधधपनिधपमगरिस-

मपधससमसरिस निधपधप ॥ ९०

धधपमगरिससरिगरिस

(२) गौडी तु रिमपनिसनिरि सनिधपम

गरिम ग रिगरिसपनिसरि ।

निरि सनिधपमगरिम ग रिगरि ॥ ९१ ॥

सनिसनिससनि सनिपमग-

रिम ग रिगरिसस सनिपमगरिम ग रि ।

ग रिसमपनिसरिगरिमप-

निसपसनिपमगरिम ग रिगरि ॥ ९२ ॥

ससगमनिधपधपमपग-

मप म ग रि प मग रिम ग रिगरिगरिस

ससऽस निपमगरि0म ग रिस-

रिनिस0रि म ग रि स रिनिस0रिमग ॥ ९३

रिसरि निसनिधपम0पान0स*-

रिमपनि0 स0रि0निध0म0गरि0गप म0ग रि0स* ।

(३) चैती गौडी तु रिमप-

नि स0निरिनि रि सस0निरि सरि0 निस ॥ ९४ ॥

निरि0 सस0परि0 स0 निधप0मग-

रि0स0निसनिरि0सस* स ग0 म प धप म पम ।

ग रि0गरि नि0प म पमग रि0 रि0-

स*पपपपम ग0 मप ध0 प म पम ॥ ९५ ॥

ग रि0रि0स* (४) पूर्वीयं तु स-

गमप0म ग0ग प0म ग0रि0ग0रिस*गम0निप0 ।

म ग ग0प म ग0रिग0रिस0सस0-

नि ध0नि0धसस✻गमपधस0 ग गरि ॥ ९६

स0 स स स सनिधपमग0गम-

पधनिध0प पपधधनिधधसनि ध प0 म0 ।

ग म प प म ग0गगपम ग0रि-

गरिस✻म प स0 ग ग रि स0रिस0 स स ॥ ९७ ॥

निधपम गमपधनिध पध-

स0 स सनिधपमग0 ग गपमग0रिगरिस0✻

स0पम0ससग0मपधस0 स स -

नि धपमग ध प म गपम0गरिम ॥ ९८ ॥

म ग रि ग0रि0स✻ सरिसरिगग-

पमनिधप म गमगपम गमगरिगस0 ✻ ।

रि ग मरि0 सनिऽ0रिसनि0रिस0नि-

प0निऽ0स0 नि प0मप0 नि प0प0निऽ0स0सस ॥ १०२ ॥

ससरिगमपधनि सनिसनि-

सनिसनिपमपमपमपमपमपम रि ।

गमरिसनिऽ0स* स॰ संस* दि्गि-

(२) त्वाभीरी तु ग0मपधप0म ग0 ॥ १०३ ॥

रि0 स निऽ0स*ग0मपनिऽ0स0 ग0रि स-

निऽ0स0 स सनिधपमग0मपम प ध प मग0 ।

रि स निऽ0स0धप0म ग रि सनिऽ0स*-

गऽ0म0पनिऽ0स0 मम ग गरि रिसनिऽ0स0 ॥ १०४ ॥

रि स निनिऽ0स॰ स नि0धपमगऽ0म-

पनिध0प म गऽ0मपम प धपम म गऽ0मप ।

मप धप म ग२०ग रि स नि२०स०स० *

(३) कल्याणः सगमप० म ०गरिस* ॥ १०५ ॥

ग०पमगपमगरिस० मगरि-

सरि ग०गग०मम० गमगरि० ग०म मगरिस० ।

नि धनि० धपध०स* सरिस ग ग०-

रिसरि०स*ग०म प नि००रि रि सनि०निध ॥ १०६ ॥

पमग०रिस* ससगमप०म ग०-

म ध०प०म ग मगरि० मगप० मगरिस०पप ।

मगमगरि० मगप० मगरिस०-

पधरिसान०ध०नि०स*स०निरि स नि ध ॥ १०७ ॥

प म ग० रिस०सगमनिधनिनि-

ध प मग०रिस*सरि ग प०पध०पधप म प०० ।

गरिस*सरिग०धप म० ग रिस-

रिसग रि०स* ससरिगमपधनिध० ॥ १०८ ॥

धनि०० गरिस रिसनि० स सनिध-

प०मग०ग०रिसरि०स*सरिगमप०पध०सरि ।

स ग गरि सरि स नि ध प०प ध०-

रिस रि स नि ध प०प ध०निपधप०म ॥ १०९ ॥

ग०ग०रिसरि०स०सनिध०प ध०स*

(४) श्रीरागस्तु रिमप नि स निधपमग

रि०मप०रि०पमगरि०मग०रि०स*

रिरि०मम०पप०निनि०स०निसरिरि० प ॥ ११०

म ग रि०म ग रि०रि० स स रि स रि-

निसनि रिसनिधपमगरि०रिमप०नि० स० रि ।

ग रिसनिधपमगरि० रिमप०-

नि स निधपमगरि० रिमप०नि ध प ॥ १११ ॥

पनिधपमगरि मप०स०निध-

पमगरि०मप०रि०पमगरि०मगरि०रि०स*रि

पमगरिपमगरिरिमपनिऽ०

सरि० रि स नि ध प म प म रि० प ध प ॥ ११५ ॥

म ग रि रि स नि ऽ० ससं५ * (५) मालव-

गौडोऽथ नि सरि०पमरिमपधरि रि रि

स रिस नि ससनिमपस स स-

नि०पमरिगगरिग म मरि०ससरि ॥ ११६ ॥

स नि स०गरिगम०सरिसगरि०-

स०रिसरिस नि स०ध०नि निध नि स स*नि निस ।

रिपमपगम०रि०गगरिग म-

प०मध ध पध निधपमपग म०रि० ॥ ११७ ॥

गरिग मप०म ध धप प धम-

पमधपमप गम०रिप०मप गम०रि ग ग ।

रि ग ममरि०स०रिसरि स नि०स०-

प०नि निप नि०स* नि सरि०प०मप०रिम० ॥ ११८ ॥

सरिसम रि०सरि०नि०स* नि सरि०-

पमरिमपस सनिपम०रिमपनिपनिम

पम निपम०रिपमपरिमस-

रिसम०रिस०रि०नि निस*प०रि०सरिस ॥ ११९ ॥

रिसरिसरिसरिमरिमपप-

मरिमरिमपनिपनिस* (६) अथ गौडोऽयम् ।

सरि०प म० ग रि ग मरि०स*सप-

मपगम०रिगम०रि०स*रिगमग रि ॥ १२० ॥

ग०रि०स०रिगम ग रि०स०सग०स०-

निरि० स धनिध०प००स०*स नि०रिग०धपमगरि ।

गरि०स*गमप ध०रि सधपस-

सधप०गम प ग पम ग रि०ग०रि०स* ॥ १२१ ॥

सरि०प००पधपध०पप०गरिस॥

सरि०म०म०ग रिगमग०रि०ग॥रि निमधप००स० ।

रिगमग० रिग०रि०स०रि नि सध-

प००स०रिगमग रि०स०रि नि सधप००स॥ ॥ १२२ ॥

धपमप गमपधनिस रिनि-

सधपमप०गरिस॥

इति प्रदोषे गातव्याः षड्रागाः ।

(१) ततस्तु कर्णाटः ।

नि नि०स०मगरिस०नि नि०सरि०प-

मगरिस०नि नि०ससरिगमगरिस० ॥ १२३ ॥

नि नि०स०गरिसगरिसनि०धप-

म०प० मरि स०नि०ध०पम०प०पपधनिसरिग

गमगमगमरिग मरिमग-

0 0 0 0 0 0 0 C 0
रिसनि0ध0प म0प00मरिसनि0ध0पम0 ॥ १२४ ॥

0 0 0 00 0 0 0 0
प00रिसनि ध0पमप00सनिनि0ध0

0 00 0 0 0 00 0 0 00 0 0S
पमप00पधनिनिपनिधपम0प00सनि00रिस

0
रि0स॰ससरिगमपधनिसरि-

ऽऽ
रि सनिधपमग0रिस॰गग प0सनि ॥ १२५ ॥

धपमगग00मपधनिसनिध-

ऽ ऽऽ
पमगग0मपधनिध पमगगमनि0 गम ।

ध0गम0निधपमग0रिस॰रिग-

मप0निधपममनि0ध0पधनिसरि ॥ १२६

0
रि सनिध0 प ध0नि स रि स नि0ध-

0 0 0
पनि0ध0प म0 प0निध0पमग0रि स निस॰पनि ।

प0निसरिग0रि स0सरि ग0ग0रि-

सरि म0ग0रिस0सरिम0सरिनिसनि ॥ १२७ ॥

ध0पम0ध0निस0निरिसरिनिस-

निधप0प-म0गरिसरि0स*पनिप0निसरिग0

रिस0सरि ग0ग0रिरि ग0ग0रिस0-

नि सग गरिस0नि सरिरि स0नि00रिस ॥ १२८

नि पम0 धनिरिसनिस0निस0नि-

धप0रि0स*ससरिगमपधनि0स0नि0ध प म0

म0ग रि स सग म पपधधप0-

म0 ग रि स नि0ध0नि0स*सगरिस0ग0म00 ॥ १२९ ॥

गगरिस0पम0पग0रिस0मग-

प0ग0मगरिस0पमगरिस0सगरिस0ग0प ।

सनिध०पम०पनिध प० मप०म

ग रि मप०नि०ध०पम०प०स नि०ध०पम० ॥ १३३

ग०रिस०रि०स नि०स० पनिसरि०स*

(३) वर्णादिनीट एष ग गै०म०प०म ।

प०पमरिस०रि ग म ०स०पम-

रि०स* ग ग०म०प०मप०गमपधनि स ॥ १३४ ॥

रिस रिरिनि सरिनिसनि सरि-

सनि०ध०ध०प०मप० रि स०नि०ध०प०मप० सनि०ध०

प०मप०गमपधनिधप०पनि०-

ध०प०मप०पमरिस०रिग म ।१०स० नि ॥ १३५ ॥

ध०प०मप०प नि०धपमप०पम-

रि०स*(४)हम्मीरस्तु गमप०ध प०मप०प० ।

निसनिरि0स॰गमप0स सनिध-

पगम प0ग मगरि0स॰गमप0 सनि ॥ १३९ ॥

ध सनिधप0ग म प 0गमग रि0-

स॰गम प धनि स नि ध प 0 म ग 0ग गप म ग0

मगरि स0निसनिग0 रि0स॰गम-

प0स नि ध प0 म ग0 रि स0निसग0 रि स॰ ॥ १४०

अयमेवमेव रूपैः

कैश्चिन्छारिमेल उद्धार्यः।

(६) तदनु विहङ्गड इत्थं

रिमम0मपमपनिधपमपमग0 ॥ १४१

रिसनिस0॰रि पमपम0ग0रिस-

निप0पनिसनिसरिमग0 रि ससनिस॰सरि।

सरि मग0 रि ससनिस॰रिमम0

ग रिगरि0पमग0 रि सनि0स0रिपम ॥ १४२ ॥

ग0रिसनि0स*पनिसनिस0रेप-

मगरि सनि0स*रिमम0पधनिध0प0म गग0 ।

ग रिगरिपमग0रि ससनि0स*

रि पम ग0रिसनि0स0निध पनिनि0स* ॥ १४३ ॥

इति निशि गातव्याः षड्रागाः

(१) शुभकृदथ मालवश्री-

निधम0पम0ध नि सनिग रि गमिधनि स स

स म ग सरि गस निधनि सनि

धपप पनिधगग0म0मग0स*गरि ॥ १४४ ॥

ग म नि धनि ध ममग0रिस* प

मग0रिस0स0गम प0ग0रिस0स0गम0.

सम0 ग0रिस*पनिस0नि निधप0

म पमग0रिसस0सगरि ग म0 ग0रि0 ॥ १४५ ॥

गमनि ध नि ध ममग0रिस॥प-

म प0मग0रिस0स0गम प0मग0रिस0सगम0 ।

सम0 ग0रिस॥पनिस0प स0नि नि-

ध प0म प मग0रिस0सगरिग म0ग0 ॥ १४६ ॥

रिस॥ पम प सनिधप0 प म प-

नि सनिधप0 प म पनिधनिस सनिधप0

प मपमगम0मगरि ग म नि-

धनिधप मग0रिस0गपम ग रिस॥ ॥ १४७

(१) धवला सगमप0 म गम0ग0-

रि स नि0सगमगमपमप ग0रिस नि0 स॥ ।

गमपनि स स0ग॰0स निस निध-

पमग0ग0मगगमप0मगरि सस॥ ॥ १४८ ॥

स ग म पॖ0पम मप0 प म ग0 रि-

स नि0सरि म ग0ग म प म0निधपम0पमग0

रि स0*स म ग0रि सनि गमग म·

पमप म ग0गम नि ध पम ग0रिस ॥ १४९ ॥

(३) एषा तु मुखारी ससु-

धधस रि मम0 प नि धपमधपमग0रिस*

ग रि ग मपध पमगरि0सनि-

स0रि ग म पम गग0 रिरि0 सनि निस* ॥ १५० ॥

(४) रामक्रीर्गप0 धरि स स-

रि गऽ0ग0 रिस0रि सनिधप0धप0प0मग0*ग प0

ध स0स सनिधप0 ध पप0मगऽ0

रिस0*रि0ग0धपमपमगऽ0रि स0रि0स0 ॥ १५१ ॥

स0रि0 गप म ग0मग0रिस*गप-

धध0सनिधप0 म ग प0गध0 धनि धनि धम ।

पनिप0 म ग0प0गप0गध0प0 म-

गप0गप0 ग 0स0रि0ग0धपममपम ॥ १५२ ॥

ग0पमधपमग0रि सरि0स*ग-

पध स सनिध प0म ग0मपमप धपम0ध

प म ग0रि स0रिगरि0ग प ध0ध-

प प ग0 रिस0ग पध नि ध प ग0गरि ॥ १५३ ॥

स0सरि गप0 म ग0म ग0रिस0*

(५) स्यादेवं पावको ग0ध0प0म0ग0 म

म0प0प0म0ग0रि0 गध0प0म0गरि-

ग प मम म० गरि0स0धस0रि ग0 रि0स* ॥ १५४ ॥

स0 सनि0ध प0 म पधधप पध0-

धप म0ग0रिसध0रि0स0निधधपम0पधस॥

मपध सस0निस रि ग0रि0 स0ध0-

रि0स0निधप0म पधरि0स0सनिधप0 ॥ १५८ ॥

मपध स सनिधप0 म प धध-

प म0प पमग0ग0ग0रिस* मपध0स0सनिधप0

मपध0 सनिधप मपध0 रि स-

निधपम0 पनि ध पम0गरिसरि0स ॥ १५९ ॥

रिगरिमप धध प प ध00धप-

म0ग0 ग0रिस॥पपपपमप0म0 ग रि0म प0 म0 ।

ग0 ग0रिस॥ममममपपधध-

स स स सनिधपम0प0म0ग0गरिस॥ ॥ १६० ॥

रिमपधे0प0मप0रिपपमम-

म0 रिरिस0रि00स*रिमपधधपप0सनिध प ।

म रि0धध प0 मरि0धप मरिरि0-

सनिधपमम0रिरिस0रि00स*दिगियम् ॥ १६१ ॥

(८) देवादिकगान्धारे

रिमप0ध0प0म0 ग रि0स0रिम0 ग रि0स*ससरि0 ।

मप0पप0ममधप म0ग रि0स*

रिमप0 धस0रि0 स नि ध0प0म0ग रि0स* ॥ १६२ ॥

सरि0 म पपप म म धधपध-

प म0मगरि0स*रिमप0ध0स रि म म0 ग रि0स0

स निधध स0नि0रि स नि धप0म0-

गरि0स स निधधस0नि0रिम ग रि स* ॥ १६३ ॥

(९) मारविका गमप0म0ग00म-

प0निधपमग0स*गमप0स0 सनिधपमग0 ।

मप०म०निधपमग०स* निपध-

म०मपनिध०प मग०स०म०प०म ग०स* ॥ १६४ ॥

गमपधनि ध ध स सनिधप-

म०ग०*मपम०प ध पम ग०ग०स* पनि००सगम

पमम ग ०पमनिपम०ग०स*ग-

मपम०ध०पम०मपनिप०म ग ग स* ॥ १६५ ॥

(१०) परजो गमपध०ध०पधप-

पनिधप०धप०पग०रिस*गमपध०पध०स०

म० ग०रिस०निधप०धम०पग०म०-

गरिग०म०ग०रिगरिरिमग०रिसस* ॥ १६६ ॥

इति सर्वदा गातव्याः दशरागाः

रूपाण्येवं मध्यप्राधान्याद्दर्शितानि यान्येषाम् ।
मन्द्रे तारे च यथासंभवमिति वादनायानि ॥ १६७ ॥

इति वादनस्य परिभाषा ।

उक्तं रूपमनेकं तत्तद्रागस्य नादमयमेवम् ।

इति रागाणां नादमयरूपाणि

अथ देवतामयमिह क्रमतः कथये तदेकैकम् ॥ १६८ ॥

गलराजिकमलराजिर्भाले भसिती रतः सदा नृत्ये ।
सुन्दरगौरः शोणाम्बरधरणः शंकराभरणः ॥ १६९ ॥

वेलावली विनीला तालीवनचारिणी तरलहारा ।
तरुणान्वेषणकरुणं करतलधूनतद्दलाभरणा ॥ १७० ॥

दोलालोला विपिने तरलितवलयं विभूष्य भूपाली ।
कान्ते प्रनितात्यन्तं कुङ्कुमपीता स्मराङ्गीता ॥ १७१ ॥

नीराजयत्युमेशं द्वापैरनिशं निशात्यये ललिता ।
विविधालंकृतिमिलिता च लितश्वेताम्बरा गौरी ॥ १७२ ॥

केशगकिंशुक एष प्रवेशिताम्राङ्कुरः पिकस्य मुखे ।
अरुणवसनैर्लसन्तो गौरसुवेषो रसालगतः ॥ १७३ ॥

मालामशोकचम्पककमलानामुद्वहन्महाभूषः ।
ललनान्दोलितदोलालोलो हिन्दोलको गौरः ॥ १७४ ॥

कुटिलो ललितो ललिता विभातयातो विनीततां नटयन् ।
निह्नुतपररतिचिह्नो गदति वधूं चटु पटुः खिन्नाम् ॥ १७५ ॥

एषा माथुरवेषा विशेषपटुरकटुदेशभाषाभृत् ।
स्वेशे मदनावेशं करोत्यलेशेन जैताश्रीः ॥ १७६ ॥

दूर्वाभविभा विरहासहा लिखन्ती पटे पतिं रुदती ।
स्नपितकुचा सितगल्ला स्थिरधम्मिल्ला धनाश्रीः स्यात् ॥ १७७ ॥

डमरुत्रिशूलधारी पन्नगहारी सितो लसद्भसितः ।
धृतशशिगङ्गोऽतिजटोऽजिनिविकटो भैरवोऽसमदृक ॥ १७८ ॥

तनुगौरी पौरविकाऽऽयतवेणीमिलितकञ्चुकीबन्धा ।
दोलान्दोलनलोला नीलनिचोला मधौ मुदिता ॥ १७९ ॥

कलितविपञ्ची विपिने लालितहरिणाऽरुणाम्बरा हरिणी ।
धवलाङ्गरागरचना मृदुवचना भूषिता तोडी ॥ १८० ॥

आयतनीलनिचोला करमालाजप्यमानपतिनामा ।
विरहातुरोच्चगौरी तुरुष्कतोडी महावेणी ॥ १८१ ॥

नीलो घनान्तरालोल्लसितः पीताम्बरो वरो वीरः ।
मृदुहसितोऽतिपिपासितचातकपोष्येव मल्लारिः ॥ .८२ ॥

नटमल्लारिरनीलो नृत्यन्कुतुकेन नर्तयञ्शिखिनः ।
कलितकदम्बो ललितो मिलितालिः सौरभात्सहजात् ॥ १८३

पलितकचाहितबर्हः सकुटजमालो धनुःशरौ कलयन् ।
गोण्डः किरातवेषो गैरिकरेखोचितोऽलिनिभः ॥ १८४ ॥

तरुणोऽरुणवसनयुगो हरपूजामम्बुजस्रजा रचयन् ।
कमलदृगुत्तमवेषो विधुमधुरः पूर्वगौडोऽयम् ॥ १८५ ॥

मणिमयमुकुटो हारी विचित्रवासा लसन्गतावलसः ।
अरुणः कृपाणपाणिर्देशीकारः सरोजाक्षः ॥ १८६ ॥

तरुणी वने सकरुणं गवेषयन्ती पतिं भृशं गौरी ।
नीलाम्बरा वराटी सुरतरुकुसुमोल्लसत्सुषमा ॥ १८७ ॥

श्यामा चलधम्मिल्ला तन्वी ताम्बूलिनी सुकञ्चुकिका ।
बहुलीलेयं बहुली विलोलचैलाञ्चला सुगतिः ॥ १८८ ॥

पीताम्बरोऽसिततनुर्ललितालंकृतिरुपेतचापेषुः ।
सारङ्गो गरुडाङ्कोऽम्बुजकम्बुगदारिधारिकरः ॥ १८९ ॥

इन्दीवरतनुरञ्चत्पीतदुकूलो मणिस्फुरन्मुकुटः ।
नटनारायण उच्चैः कुण्डल ललितो मुदा नृत्येत् ॥ १९० ॥

भासुरतनुरनुगतसुरनरसूनाऽनूनसौरभा सुमुखी ।
देवकृतिरतुलभूषा मणिमयसिंहासनासीना ॥ १९१ ॥

चित्राम्बरातिगौरी मेचककञ्चुकिकयाऽतिगूढकुचा ।
शोणरदा विधुवदना मदनार्ता याति सौराष्ट्री ॥ १९२ ॥

क्षीरोदभासिवासाः सहजसुहासा प्रलम्बबाहुलता ।
करधृतसरहिच्छत्रा गौडी गौरी सरोजाक्षी ॥ १९३ ॥

श्रुतिकृतरसालवल्लरिररुणाम्बरगौरतनुरभीष्टवना ।
पिककलगलरवविच्चा च्चित्तहरा कीर्तिता चैत्ती ॥ १९४ ॥

यावकयुक्तरचरणा बह्वाभरणा कृतेशहृद्धरणा ।
दूर्वाभतनुरखर्वा चार्वी बहुगर्विता पूर्वी ॥ १९५ ॥

कदलीमूलासीना पीनकुचाऽधीननायका तन्वी ।
कनकनिभा शुभहारा त्रावणिका वर्ण्यवेणीका ॥ १९६ ॥

पीतांशुका सुकेशी शितिः स्मरन्ती पतिं भयाकुलदृक् ।
पिकनादेन विदूना कामोदी कानने रुदती ॥ १९७ ॥

खेटककृपाणपाणिः प्रतर्जयन्वैरिणो रणेऽरुणदृक् ।
हरितालाभो हारी हयचारी धीरधीर्नाटः ॥ १९८ ॥

गौरश्यामाऽऽभेरी विनीलचैला सविद्रुमालिगला ।
ताटङ्काञ्चितकर्णा मृदुतनुवाणी सुवेणीभृत् ॥ १९९ ॥

सच्छत्रचामरोऽच्छस्ताम्बूली मौलिरत्नमालावान् ।
कल्याणः सितवासा राजा सिंहासनासीनः ॥ २०० ॥

कनकातपत्रमूले लोलदुकूले गजाश्रयो राजन् ।
श्रीरागोऽखिलभोगो नीरजराजिं भजन्मौलौ ॥ २०१ ॥

कान्ताचुम्बितर्लपनश्चलमौलिः किमपि कुण्डली शुकभाः ।
नर्तनशालाशीली मालाभृन्मालवो मत्तः ॥ २०२ ॥

कुङ्कुमकुसुम्भजाम्भः कणकीर्णसिताम्बरः परं सुरभिः ।
मृगमदतिलकी ललितो मालाताम्बूलवान्गौडः ॥ २०३ ॥

सासिगजदन्तपाणिर्नीलगलो मीनभूषितः कर्णे ।
शृङ्गारवीरवेषी कर्णाटो योषितामिष्टः ॥ २०४ ॥

कुटजस्रजा विराजन्कुन्तीकृतकेतकस्फुरन्मकरः ।
अड्डाणो घनवर्णो रमते रतिसंगरे नितराम् ॥ २०५ ॥

हारी गौरोऽरुणदृग्धिमसितवसनोऽच्छपाटलोष्णीषः ।
छायानाट पराख्यः सुवर्णनाटो भटो रसिकः ॥ २०६ ॥

रसिको युवा सहासोऽरुणवसनो दण्डकन्दुकी कुतुकी ।
ताम्बूलरुची रुचिरो गौरो वीरस्तु हम्मीरः ॥ २०७ ॥

जटिलोऽहियोगपट्टः सविधुशकलमौलिरुल्लसद्भसितः ।
गङ्गाधरस्तपस्वी ध्यानरतोऽतीव केदारः ॥ २०८ ॥

विधुकरगौरः सुरभिः सुमनः कृतभूषणाम्बरेषुधनुः ।
विरहिजनमनोमोही विहङ्गडः कीरग्राही सः ॥ २०९ ॥

तन्वी रसालतलगा कलगाना सस्मिता प्रति स्वपतिम् ।
मृगदृक्करगतकमला मालाश्रीमौलियोल्लसिता ॥ २१० ॥

धृतनीराजनपात्रा सुन्दरगात्राऽधिमङ्गला धवला ।
पीताङ्गरागवसना चलरशना सुदशना गौरी ॥ २११ ॥

श्यामा कामाक्रान्ता कान्तवियोगासहा मुखारीयम् ।
मणिमयसुकुचावरणा वीणापाणिः प्रवीणोच्चैः ॥ २१२ ॥

काञ्चनविभाऽतिभासुरभूया नीलांशुकाऽधिकं रम्या ।
रामकृतिरणु वदन्ती सुदती दयितेऽन्तिके याते ॥ २१३ ॥

गोपालवेष एष क्वणयन्वेणुं सदा मुदा क्रीडन् ।
चित्राङ्गरागभावः पावकरागोऽसितो ललितः ॥ २१४ ॥

उच्चतनुस्तनुरतनुर्जघने शोणांशुका त्रिशूलाङ्का ।
गौरी करिगतिरभिमतयुद्धा सैन्धव्यतिक्रुद्धा ॥ २१५ ॥

चलकदलीदलमौलिर्मलयाचलगा कलक्वणन्मुरली ।
आसावरी सकरुणा वहॉली शालिनी नीला ॥ २१६ ॥

सिंहासनोपवेशी भूषाभिर्भासितः सितः कुमुदी ।
धवलाम्बरः सुरनुतः शृङ्गारी देवगान्धारः ॥ २१७ ॥

इन्दुमुखी कनकाभा दीर्घा लम्बालकाऽतुला चलदक् ।
अरुणाम्बरा नृपवरांस्त्वरयन्ती मारवी समिते ॥ २१८ ।

परज इषुधनुर्धारी हारी गौरस्तनुस्तनूदीर्घः ।
मिथ आहततालवधूशाली स्तवनेन शालीनः ॥ २१९ ॥

इति रागाणां देवमयरूपाणि ।

रागेषु देवतात्वे नाशङ्कया कापि देशजा रीतिः ।
स्पृशती भाषावेषौ तेषां देशाधिदैवत्यात् ॥ २२० ॥

इति देशजारीतिः ।

इति केचित्तेषां कतिचन रूपाणि तानि चैतानि ।
नादात्मान्यखिलानि ब्रह्मगुणवद्गणनीयानि ॥ २२१ ॥

इति नाददेवान्तरम् ।

बालिशबोधोपायो मया कृतो दक्षपूर्वपक्षोऽयम् ।
युक्त्या निजया सुज्ञैस्तथाऽपि सिद्धान्ततां नेयः ॥ २२२ ॥

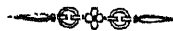
स्वकृतिलतायां बहुमतमूलाया बालविन्प्रवालायाः ।
गुणितोषणकुसुमायाः सकलफलमिहाप्र्युमारमणे ॥ १२३ ॥

कुदहनतिथिगणितशके सौम्याब्दस्येषमासि शुचिपक्षे ।
सोमेऽग्नितिथौ रविभेऽकरोदमुं मौद्गलिः सोमः ॥ १२४ ॥

इति ग्रन्थकरणकालः ।

इति श्रीसोमनाथनिर्मिते रागविबोधे पञ्चमो विवेकः समाप्तः ।

समाप्तश्चायं ग्रन्थः ।

श्रीरस्तु

TRANSLATION

RÂGAVIBÔDHA

VIVEKA I.

SRUTIS AND SVARAS

Benediction

1. For the successful completion (of my work, *Râgavibôdha*), I salute Ganapati, who is the primary source of Âryâ's (i.e. Pâravati's) joy; who is the (divine) guru; who is the object of devotion to the Dêvas; and who enjoys the reputation of occupying an elevated position.

2. May Saraswati be preeminent!—Saraswati, who is Brahma's wife; who, as the Goddess of Speech, is the only source of all linguistic transactions; whose name, as such, pervades throughout the world; and who, with her own characteristic touch, casts splendour upon her Vina.

Author's Personal Reference

3. Born of the family known as "Sakalakalâ," and bearing the name of Sôma; I, son of Mudgalasoori, son of the eminent Pundit Mènganâth, am devoid of intelligence.

4. Nevertheless, having freely borrowed the essential points from ancient works, I (venture to) write *Râgavibôdha*, with a view to reconcile the conflict of views between the science and the art of music.

Metre employed in the Work

5. My work rises in eminence with the *Pathyâ*-kind of "Âryâ" Metre, coupled with a little *Vipulâ*-kind (of the same metre); and my object (*viz*, explaining all the points of music) is thereby fulfilled.

Mârga and Dêsi

6. Music is of two kinds-*Mârga* and *Dêsi*. That kind of music is "Mârga," which was sought after by Brahma and other gods, which was practised, in the presence of Siva, by Bharata and other sages, and which was therefore worthy of respect.

7. That (kind of music) is "Dêsi," which varies according to the tastes of the people of different Dêsas (countries) and which tends to fascinate their minds. Since *Mârga* almost failed to please the world, *Dêsi* has come to ally prevail here.

Contents

8. Here (i. e. in this Work), five Vivêkas (i.e. Chapters) are treated of, and should therefore be learnt, in (the following) order:—Srutis and Svaras, Vina and its varieties, Mêlas along with their numbers, Râgas, and the Râga-Forms.

Sound

9. For the attainment of all the *Purushârthas* (i.e. the four principal objects of human life, viz, Dharma, Artha, Kâma, and Môksha), an intelligent devotee must medidate on *Sound*, even though he may be desirous of serving Brahma, Vishnu, and Siva. For, those three gods have been declared (by the ancients) to be identical with Sound.

10-12. The soul, desirous of speaking, excites the mind; the mind, so excited, strikes the vital heat of the body; the heat, so struck, sets the air, remaining in the Brahmagranthi, in motion; and the air, so set in motion, rises up and passes, in order, through the navel, the chest, the throat, the head, and the mouth and also produces such sounds as are called Athisookshma, Sookshma, Pushta, Apushta, and Kritrama. Thêse sounds deserve to be sung —

Registers

Namely, the sounds that proceed from the chest, the throat and the head which are respectively called *Mandra, Madhya*, and *Thâra*. Of these, the succeeding one is twice as high in pitch as the preceding one. I shall now proceed to point out how these sounds take the form of *Srutis* and *Svaras*.

Srutis

13-14. There is, in the chest, a group of upright nerve-chords (viz, *Sushumna*, *Ida*, and *Pingala*), connected with which there are 22 delicate nerve-chords, stretched cross-wise. These 22 Chords give rise to 22 *Srutis*, of which each is higher in pitch than its predecessor. The same arrangement of sounds is found in the throat as well as in the head.

Svaras

14. From these (22) *Srutis* emanate the seven *Svaras*. They are called 'Svaras,' because they are intrinsically of a pleasing nature.

15. These seven svaras are called Shadja, Rishabha, Gândhâra, Madhyama, Panchama, Dhaivatha, and Nishâda; and their signs are respectively *Sa, Ri, Ga, Ma, Pa, Dha, Ni*.

Sudha Svaras

16. The srutis of the Sudha Svaras are respectively 4, 3, 2, 4, 4, 3, 2. These make up the total 22.

17. These (i.e. the seven svaras) are heard distinctty in the 4 th, 7th, 9th, 13th, 17th 20th, and 22nd srutis respectively.

The Allocation of the Sudha Svaras in Terms of the Vina

18. Four wires are made to run over the *Mêru* of a Vina, which will (in Vivêka. 2) be described in detail. Of these four, the first produces the lowest sound; and the other three produce higher sounds, each a little higher than its preceding one.

19. Below the fourth wire, 22 small frets are so placed that the wire, when pressed against them, produces 22 sounds, each higher than the preceding one.

20-21. Between any two of these 22 sounds, which are called *Srutis*, it is not desirable to produce any other sound. The 4th wire, when left free, produces *Shadja*; on the 3 rd fret, it produces *Rishabha*; on the 5th fret, *Gândhâra*; on the 9th fret, *Madhyama*; on the 13th fret, *Panchama*; on the 16th fret, *Dhaivatha*; on the 18 th fret, *Nishâda*; and on the 22 nd fret, *Shadja*, which is twtce as high in pitch as the former (or fundamental) Shadja.

The Rationale for the Repetition of Shadja

22. For an easy understanding of *Sruti* and *Svara*, I state it as my opinion that the four-srutied *Sa* is repeated only with a view to establish the *Sudhatvam* or purity of *Sa* and also to ascertain the varieties of *Ni*. [1]

Vikritha Svaras

23-24. Thus, the seven *Sudha*-Svaras have been described; and I shall (now proceed to) state the seven *Vikritha*-Svaras together with their names. When *Ga* takes the first sruti of *Ma*, it is called Sâdhârana; but when it takes the second sruti of *Ma*, it is called *Anthara*. When, again, *Ni* takes the first sruti of *Sa*, it is called *Kaisiki*; but when it takes the second sruti of *Sa*, it is called *Kâkali*. The three svaras *Ni*, *Ga*, *Ma*, when they respectively take the third sruti of *Sa*, *Ma*, *Pa*, may preferably be called Mridu *Sa*, Mridu *Ma*, and Mridu *Pa*.

How the 12 Vikritha Svaras became 7

25-27. The ancient writers mentioned twelve *Vikritha*-svaras. But only seven of them can be distinctly heard and have a separate existence; while, the remaining five are identical with other svaras (and may therefore be dropped). Achyutha *Sa* and Achyuta *Ma* are not different from Sudha *Sa* and Sudha *Ma*; nor are the four-srutied *Ri* and *Dha* different from Sudha *Ri* and *Dha*; nor is even the four-srutied *Pa* different from Vikritha or three-srutied *Pa*. Even according to Nissanka's view, the four-srutied *Dha* is not different (from the three-srutied *Dha*), as stated in the works on Kootathânas. Hence these five svaras differ only in theory but not in practice.

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1. In verses 20 and 21 of *Viveka*. I, eight, instead of the usual seven, svaras were mentioned; and the eighth svara happened to be the octave *Sa*, a repetition of the tonic *Sa*, though in a higher pitch. Since the tonic *Sa* was produced by the *open* string, a repetition of the Shadja, though in a higher pitch, was necessary for reasons stated in this 22nd verse.

An Explanation

28. Though these svaras are of more than one sruti each, they are pleasing to the ear only in their (respective) final srutis and not in their first srutis, as clearly evidenced by the various Vinas.

A few Theoretical Varieties of the Vikritha Svaras

29-31. *Ri* and *Dha*, taking other srutis (that is to say, *Ri* taking the srutis of *Ga* and *Ma*; and *Dha* taking the srutis of *Ni* and *Sa*) are seen to become Chathusruti, Panchasruti, and Shatsruti in Dêsi-Râgas. Likewise, *Ga* and *Ma* (taking respectively the srutis of *Ma* and *Pa*) are seen to become Shatsruti. Thus there are three more Vikritha-svaras besides those mentioned above. (But since) Panchasruti *Ri* does not differ from Sudha *Ga*; Shatsrtui *Ri* does not differ from Sâdhârana *Ga*. Panchasruti and Shatsruti *Dha's* do not differ respectively from Sudha and Kaisiki *Ni's*; and Shatsruti *Ga* does not differ from Sudha *Ma*; these (distinguishing) names of *Ri*, *Dha*, *Ga*, *Ma*, point to mere theoretical distinctions.

A few North Indian Terms suggested

32. Chathusruti is *Thivra*; Panchasruti, *Thivrathara*; and Shatsruti, *Thivrathama*. But these distinctions depend upon the propriety of the svaras to deserve the names.

The Principle of Lakshya

33-34. This (that is, the identity of *Ni*, *Ga* and *Ma* with the third srutis of *Sa*, *Ma*, and *Pa* and the identity of *Ri*, *Dha*, *Ga*, *Ma* with the fourth and and other srutis) does not contravene the science of music, in as much as Shârngadêv observed, in his chapter on *Instruments*, that, if a discrepancy arises between the science and practice of music, the proper procedure is to interpret the science in such a way as can be reconciled with the practice. Hence in his commentary on (Shârngadêv's) chapter on *Râgas*, even Kallinâth declared (according to the Principle of Lakshya) *Ma* to be of 6 srutis and *Ri* and *Dha*, to be 5 and 4 srutis respectively.

The Time when 'Mârga' gave way to 'Desi' hinted

35. In the verse beginning with "Srutisvara", Hanuman, the ancient teacher of music, declared the condition of Grâma, Sruti, Svara and other subjects in Dêsi-Râgas to be unsettled.

The Principle of Samvâditva

36-38. They (that is, those two kinds of svaras viz, Sudha and Vikritha) all (according to the organs from which they proceed) into *three* divisions, viz Mandra, Madhya, and Thâra; while (according to their application in different Râgas) they fall into *four* divisions viz, Vâdi, Samvâdi, Vivadi, and Anuvâdi.

That svara, which is of frequent occurrence and which is as important as a king is *Vâdi.* Any two svaras between which there are 12 or 8 srutis, are *Samvâdis* which are like the ministers. Any two svaras, between which there is only one sruti; are *Vivâdis*, which are enemies to each other. While, the rest are *Anuvâdis* which, as the term indicates, are like servants.

Grâma

39. 'Grâma' is the name given to a collection of (all the available) svaras; and it forms the foundation of 'Moorchanas' etc. And, again, its two important kinds are *Shadja-Grâma* and *Madhyama Grâma.*

40. When *Ga* takes the last sruti of *Ri* and the first sruti of *Ma*; when *Ni* takes the last sruti of *Dha* and the first sruti of *Sa*; and when *Dha* takes the last sruti of *Pa*; the result is the formation of *Gândhâra-Grâma*, a third kind prevalent in Heaven.

41. When *Pa* remains on its own last (fourth) sruti, it is Shadjagrâma; but when *Pa* ramains on its last but one (third) sruti, it is Madhyamagrâma. In Dêsi-Râgas, however, the *Pa* of Shadgagrâma undergoes no change.

Moorchana.

42. The ascent and descent, in order, of the seven svaras is *Moorchana.* It is of seven kinds beginning with 'Utharamandra.'

43. The first Moorchana is that which begins with *Sa* of the middle (or Madhya) octave; and the remaining six are formed with the initial *Ni* and other svaras of the lower (or Mandra) octave. In all these varieties, only the ascending svaras are important and should therefore be taken into account.

Thâna

43-44. If a Moorchana deals with six svaras, it is called 'Shâdava Moorchana;' and if it deals with five svaras, it is called 'Oudava Moorchana.' Again, if the scales, whether Shâdava or Oudava, deal with Sudha-svaras they are called *Sudha-Thânas;* and they are 49 in number.

45-46. When the svaras in all the Moorchanas, whether Sampurna (i.e. of seven svaras) or Asampurna (i.e. of svaras ranging from 6 to 1), are produced in all the various kinds of permutation; they form the *Koota-Thânas.* The total number of Sampurna Koota-Thânas is 5040; while that of Asampurna Koota-Thânas, formed by the elimination of one or more svaras is as follows:—That of six svaras is 720; that of five, 120; that of four, 24; that of three, 6; that of two, 2; and that of one, 1.

47. When, among the numbers 1, 2, 3, 4, 5, 6, 7, each succeeding figure is multiplied by the preceding figure or figures, the several products obtained indicate, in order, the total number of Koota-Thânas that can be formed out of svaras ranging from one to seven.

Thânaprasthâra

47-49. I shall (now proceed to) explain the *prasthâra* or expansion of the various [Koota-] Thânas. Choose any desired arrangement from any combination of the seven svaras and write it on the first line. Then, for each succeeding line, take a svara on the upper line and write it below its succeeding svara. But if the svara to be written on the lower line is found among the succeeding svaras of the upper line, choose instead that svara which is previous to it. If even that svara occurs on the upper line, choose that which is previous to the previous one and so on. To the right of the chosen svara, write down the other succeeding svaras of the upper line. And to the left of it, write the remaining svara or svaras, in the order originally adopted.

Nashta

49-52. I shall show how to discover *Nashta* or the *form* of a 'lost' Thâna. The regular totals must be written thus:—1, 2, 6, 24, 120, 720, 5040. The number in question must be subtracted from the last of the totals; and the remainder must be divided by that total which precedes the last. Again, the remainder occurring at the end of the division must be divided by the immediately preceding total and so on. The several quotients obtained indicate the svaras of the Thânas to be discovered. These svaras should be taken in the reverse order but calculated from the second svara in the natural order. If any remainder is indivisible, the svara previous to the second in the natural order should be chosen. This process should be repeated to the end; but the svaras once discovered should not be taken up again, that is, should be omitted.

Udhishta

52-54. I shall explain *Udhishta* or the method of finding out the *number* of a given Thâna. First, find out what rank after the second svara, the last svara in the given Thâna occupies among the svaras arranged in the natural order. By that number multiply the last but one total; and subtract the product from the last total. Omit both the last svara in the given Thâna as well as the corresponding one in the natural order. If the last svara in the given Thâna comes before the second among the svaras in the natural order, that last svara is omitted. This process of multiplication and subtraction should be continued to the very end. The final remainder indicates the number of the given Thâna.

Varna and its four kinds

55-56. The singing of svaras is called *Varna*; and it is of four kinds, viz, *Sthâyi*, *Ârôhi*, *Avarôhi*, and *Sanchâri*. When a single svara is sung a number of times with a uniform pause, it is called *Sthâyi*.

E. g:—*Sa-Sa-Sa-Sa.*

When all the svaras are sung in the ascending order, it is called *Ârôhi*.
E. g:—*Sa-Ri-Ga-Ma-Pa-Dha-Ni.*

When all the svaras are sung in the descending order, it is called *Avarôhi.*
E. g:—Ni-Dha-Pa-Ma-Ga-Ri-Sa.

When all these processes are mixed together, it is called *Sanchâri.*
E. g:—Sa-Sa-Ri-Ga ; Sá-Ni-Dha : Sa-Ri-Ga.

Alankâra

57. A peculiar or idiomatic grouping of the Varnas is *Alankâra* ; and I shall now speak of its 32 varieties and two more.

Technical Terms

57-59. In this chapter, the following Technical Terms are defined. A svara of the lower (or even middle) pitch is called *Mandra,* which is also known as *Mridu* or *Prasanna.* It is written with a dot over the letter indicating it—(E.g:—स). *Thâra* is twice as high in pitch as Mandra ; and it is also called *Diptha.* It is written with a short upright line over the letter indicating it—(E.g:—स). The svara which is repeated thrice is *Plutha.*

Five Kinds of Sthâyi

59-61. When a *Thâra*-svara comes after two *Mandra*-svaras, it is called *Prasannâdi ;* and the reverse of it is called *Prasannântha.* The terms *Prasannâdyantha* and *Prasannamadhya* are self-explanatory. Again, between two *Mandra*-svaras, the 2nd svara *or* the 3rd and 4th svaras *or* the 5th, 6th, and 7th svaras intervene and thus give rise to three varieties all of which are called by one common name *Kramarêchitha.* These five kinds (viz, Prasannâdi, Prasannântha, Prasannâdyantha, Prasannamadhya, and Kramarêchitha) are formed out of *Sthâyi.*

Seven Kinds of Ârôhi

61-66. From out of Ârôhi, seven kinds of svara-groups are formed. When the seven svaras of a scale are sung, in their ascending order, slowly and with a long, uniform pause, it is called *Visthirna.* But if they are rapidly pronounced, each being repeated twice, it is called *Nishkarsha.* When again the svaras are sung in pairs consisting of the 1st and 2nd svaras, the 2nd and 3rd svaras, the 3rd and 4th svaras, the 4th and 5th svaras, the 5th and 6th svaras, the 6th and 7th svaras, and when in each pair the 2nd svara is shaken as if in Gamaka, it is called *Prênkitha.* When from out of the seven svaras the first group consists of the 1st svara repeated thrice and followed by the 2nd, the second group consists of the 3rd svara repeated thrice and followed by the 4th, the third group consists of the 5th svara repeated thrice and followed by the sixth, and the fourth group consists of the 7th svara repeated thrice, it is called *Bindhu.* When each of the seven svaras is repeated as many times as its place in the scale indicates, it is called *Hasitha.* Again when the seven svaras are repeated in three groups, each consisting of three svaras so arranged

that the last svara of each group becomes the first svara in the succeeding group it is called *Sandhiprachddana*. Finally, when, from out of the above-mentioned three groups, the middle svara is dropped, and when each group consists only of two svaras so arranged that the last svara of each group becomes the first svara of the succeeding group, it is called *Akshiptha*. These seven kinds may also be formed out of Avarôhi.

Thirteen Kinds of Sanchâri

67-77. *Sanchâri* is of thirteen kinds. When out of the seven svaras each is preceded and followed by its previous svara it is called *Prasâda*. When the first two svaras of a scale are repeated in ascent and descent and when the same process is applied to further groups formed by dropping, in each case, the first svara of the previous group, it is called *Prênkha*. When the first group consists of svaras in the order of 1, 3, 2 and repeated twice with the first svara tacked on at the end and when further groups are similarly formed, care being taken to leave out, in each case, the first svara of the previous group, it is called *Ranjitha*. When the svaras of a scale are repeated in groups of three and when each succeeding group is formed by leaving out the first svara of the preceding group, it is called *Akshêpa*. When out of the first four consecutive svaras, the second is dropped and the remaining three are combined into a group and when further groups are similarly formed by commencing them, in each case, with the first svara of the preceding group left out, it is called *Parivartha*. When the three svaras of every *Prasâda*-Group arranged in the order of 1, 2, 1 take two more svaras in addition in the order of 3, 1 it is called *Koojitha*. When the first three consecutive svaras with their second tacked on again at the end, form a group and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Udvâhitha*. When the first two consecutive svaras sung in ascent, take four more svaras, sung in descent from the fifth svara, and thus form a group and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Udghattitha*. When the first group has two svaras and each succeeding group has one more svara than the preceding one and when, in every group, the thus-formed svaras, barring their final one, ascend and descend, it is called *Humkâra*. When the first group consists of the first four svaras in which the second and the third interchange and which are sung both in ascent and descent and when the subsequent groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Skhalitha*. When the first group consists of three phrases, that is, the first two, the first three, and the first four svaras of a scale and when further groups are similarly formed by leaving out, in each case, the first svara of the previous group, it is called *Krama*. When various groups of two svaras consist of Samvâdis, it is *Syena*. And, finally, when the first group consists of svaras in the order of 1, 3, 2, 1 and when further groups are similarly formed by leaving out in each case the first svara of the previous group, it is called *Hrâdamana*. These *Sanchâri*-varieties may according to others' views be formed even out of Avarôhi.

Two more Varieties of Alankâra

78. When all the svaras of a scale, from 1 to 8, are sung in the ascending order and when, at the end, the first svara is repeated, it is called *Thâra-Mandra-Prasanna.*

79. When, after singing the first svara and its octave, the other seven svaras are sung in the descending order, it is called *Mandra-Thâra-Prasanna.*

80. The subsequent groups of the last-mentioned two varieties are formed on the lines similar to those pointed out already by leaving out in each case the last svara of the previous group. The varieties herein described are 34 in number; but they are known to be endless.

The Importance of the Alankâras

81. Nevertheless, these 34 are enough for producing sweet svaras, for understanding their nature, and for forming the essential groups of them. They should therefore be learnt by every student of music.

Graha, Amsa, Nyâsa

82. The first svara in a Râga is called *Graha*; the svara which (on account of its sweetness) is frequently repeated in a Râga is called *Amsa*; and the svara which is at the end of, or concludes, a Râga is called *Nyâsa.* These form the requisites of every Râga.

VIVEKA II

VINA

1. In order to elucidate the (nature of) Râgas, I shall describe (in the 3rd Vivêka) the Mêlas. But, now, I proceed to explain the (nature and construction of) *Vina*, which is dear to Rudra and which is helpful to a clear understanding of the Mêlas themselves.

Its Construction

2-3. *Danda* (or the Cross-Bar of the Vina) is Siva ; *Thanthu* (or the Wire) is Gowri ; *Kakubha* (or the piece of wood at its end) is Ramâpathi ; *Pathrika* (or the Metallic piece for the wires to run over) is Lakshmi ; *Thumba* (or the Gourd attached to the Cross-Bar) is Brahma ; *Nâbhi* (or the Round piece of wood or metal which connects the Gourd with the Cross-Bar) is Saraswati ; *Dôraka* (or the strings used for fastening the wires) is Ahipa or the Lord of the Snakes ; *Jiva* (or Bits of cotton, woollen, or even silken threads used for refining the sound) is the Moon ; and the *Sârikas* (or the Metallic frets placed over the Cross-Bar) form the Sun. Thus, the Vina is the embodiment of all the gods and, as such, is able to dispel, at sight, the most heinous sin.

Its Importance

4 to 7. The Vina procures *Dharma* (or Righteousness), inasmuch as it is laid down in the Vêdas that, in connection with the Horse-Sacrifice, two Brahmins should play on the Vina, in concert with a third Brahmin singing. It procures *Artha* (or Wealth), inasmuch as money is soon presented to the Vynikas by the kings, fond of the Vina. It procures *Kâma* (or the Gratification of the worldly pleasures), inasmuch as the Vêdas declared that women were charmed by a Vynika and thus made it clear that 'Kâma' was within his reach. And it procures *Môksha* (or Salvation), inasmuch as Yâgnavalkya observed, in his *Smrithi*, that whoever knew the art of playing on the Vina attained salvation. Thus, the Vina forms the means of procuring the four objects of human life and is therefore superior to any other instrument. Further, by producing sweet sounds from its frets, it facilitates the quick acquisition of *Svaragnâna* or a knowledge of the svaras. With a view to obtain ever-increasing joy, both in this and that world, let the Vina be incessantly practised by good persons—the Vina, which has been mentioned in the Srutis and the Smritis, which is dear to Rudra, and which has been practised by Nârada and others.

Rudra Vina and its detailed Construction

8 to 14. The *Danda* should be eleven fists and a half long. Five inches from its end, there should be an oblique hole to hold the movable peg. Above it, a small aperture should be made to pass the wire to the peg. At the sixth inch from the end of the Danda, there should be a second hole, also oblique, to hold the immovable peg. One inch beyond, it, there should be placed the *Mêdaka* (Mêru). One inch further beyond, and below, the Mêru, a Gourd should be attached. At a distance of 28 inches from the first Gourd, there should be a second Gourd. Between the Danda and the tops of the gourds, there should be two Nabhis, circular. three inches high and three inches broad, and with a vertical hole in the centre. Attached to the other end of the Danda, a Kakubha—four inches long and four (or five) inches broad with a smooth head—should be placed and raised to a height of two inches from the surface of the Danda. Its frame should be inserted into that of the Vina and its wing-like projection should extend over the sides; and again, it should have small metallic hooks to hold the wires. Towards the right-hand side of the player and below the fourth wire, a leaf-like metallic piece, called Pathrika should be placed so as to be a little higher than the Mêru. Along its side, three more metallic pieces, one higher than another, should be placed. Between the Pathrika and tho wires, chips of bamboo-barks should be placed to make the sound finer. The Sârikas or frets should be as broad as the Mêru or the Kakubha. A piece of wood, called *Patti*, eleven inches long and capable of holding ten shorter frets, should be placed along the surface of the Danda and towards its end. This Patti should extend only so far as the top of the second gourd. Cotton or silken threads, made by twisting three of them into one, should be used for fastening the wires. How to attach the gourds and other details should be learnt by observation and experience. An instrument, constructed in this style, is known as *Rudra-Vina.*

The four Kinds of Rudra Vina

15 to 17. The Rudra-Vina is said to be of two kinds, viz, *Sudha-Mêla* and *Madhya-Mêla*. Each of these two is of two varieties, viz, *Akhilarâgamêla* and *Ekarâgamêla*. In the Vina of the first variety (Akhilarâgamêla), the frets are so fixed as to produce all the svaras of all the Râgas in the three Registers. While, in the Vina of the second variety (Ekarâgamêla), the frets are movable so that their places may be changed, within reasonable limits, to produce the particular svaras of a particular Râga. The *Sudha-Mêla* Vina will now be described in accordance with the current practice.

Sudha-Mêla Vina

18. Over the fixed bridge (Mêru), four wires of varying thickness should be placed. On the right-hand side of the Vina, there should be three more wires, also of varying thickness. Of the four wires over the Mêru, the first wire should be so placed as the player could reach it with his left-hand finger.

19. The four wires should be so fastened that the first, which is below Mandra, produces Anumandra *Sa*; the second, Anumandra *Pa*; the third, Mandra *Sa*; and the fourth, Mandra *Ma*.

20. Of the three side-wires, the first (or topmost) produces Mandra *Sa*; the second (or middle), Mandra *Pa*; and the third (or lowest), Madhya *Sa*. These three are called 'Srutis'.

21. Even though those three wires are made to produce either Mandra *Sa* Madhya *Sa*, and Madhya *Sa*; or Mandra *Sa*, Madhya *Sa*, and Thâra *Sa*; they are, again, called 'Srutis'.

22. Under the first or Anumandra *Sa*-wire, there should be placed six frets so as to produce the following svaras:—Sudha *Ri*, Sudha *Ga*, Sâdhârana *Ga*, Mridu *Ma*, Sudha *Ma*, and Mridu *Pa*.

23. Under the second or Anumandra *Pa*-wire, the same six frets should produce the following svaras:—Sudha *Dha*, Sudha *Ni*, Kaisiki *Ni*, Mridu *Sa*, Sudha *Sa*, and Sudha *Ri*.

24. Sudha *Sa* and Sudha *Ri* (mentioned in the previous verse) should not be accepted (i.e should be omitted); for, they are again produced by the third wire. By the third or Mandra *Sa*-wire, the same svaras are produced as those produced by the first or Anumandra *Sa*-wire.

25. Of the six svaras (suggested in the previous verse) Sudha *Ma* and Mridu *Pa* should be rejected; for, they are produced, again, by the fourth wire. In fact, by the fourth or Mandra *Ma*-wire, the same frets produce the following svaras.

26-27. The first two frets produce Mridu *Pa* and Sudha *Pa*; the third is omitted; the fourth produces Sudha *Dha*: the fifth, Sudha *Ni*; and the sixth, Mridu *Sa*. There should be an additional (seventh) fret to produce Kaisiki *Ni*. The nature of the svaras produced by the four wires, which pass over the Mêru and the frets, hae been properly described by me.

The Principle of Samvâditva, again

28. The combination of *Samvâdi*-svaras is, as a rule, pleasing to hear. So has it been mentioned by Shârngadêv and others.

29. The svaras *Sa*, *Pa*, *Sa*, *Ma* and other notes which are produced along the Meru and the frets are mostly *Samvâdis*; because, between any two of them there are 12 or 8 srutis.

Svayambhus

30-32. Besides, the svaras *Sa*, *Pa* *Ma* though fixed srutis have been assigned to them in Sâstra, are *Svayambhus*. That is to say, they emanate spontaneouely without any effort to produce them and, as such, are not artificially produced svaras. I shall clearly explain the reason why they are so called. In the fourth wire and above the second fret, there emanates, spontaneously and without any contact of the wire with the fret, another fine sound-

similar to Mandra *Pa*. That Mandra *Pa* is Svayambhu. Likewise, the svaras *Sa* and *Ma* of the Madhya Register are also Svayambhus, in as much as the same fourth wire, when gently touched above the 8th and 11th frets, gives rise to two other fine sounds similar to them. Hence the svaras *Sa Pa Sa Ma* which are fine sounds similar to the actually produced *Sa Pa Sa Ma* but having nothing to do with any wire, are Svayambhus.

33-34. The svaras *Ri*, *Dha*, *Ri*, Mridu *Pa* and others (of the type of *Ga Ni-Ga-Pa*) which had been located according to the Sâstra on the analogy of *Sa-Pa-Sa-Ma* that emanate on the Mèru are also Svayambhus-Over the 8th fret and below the first 3 wires, there are produced three-finely-sounding svaras similar to *Pa*, *Ga*, *Pa*, which are produced by the same three wires striking against the same 8th fret. It is not regarded as an error if among the above-mentioned svaras some happen to be a little more or a little less than one sruti.

35. The fact that the svaras in Anumandra, Mandra, and Thâra Registers correspond, in nature, to the svaras located in the Madhya Register is acknowledged by those that have a sound knowledge of the svaras. The above authoritative description was given by me as the result of my thinking and experience.

Sudha Mêla Vina, again

36. In the Anumandra and Mandra Registers, twelve svaras are produced at the Mêru and the frets. A corresponding number of frets to produce such svaras should be placed in the Madhya and Thâra Registers, in accordance with the measure of their respective srutis.

37. Some say the number of frets required is fourteen; while, others choose to add one more, in order to produce the Athithâra *Sâ*. The svaras in both the Madhya and Thâra Registers are agreeable only when they are produced in the fourth wire.

38. Why were not the five svaras, viz, Anthara *Ga*, Kâkali *Ni*, Thivra *Ri*, Thivra *Dha*, and Thivrathama *Ma* given their respective frets, as in the case of the twelve svaras? I shall state the reason.

39. When, at the frets producing Sâdhârana *Ga* and other svaras, the wire is drawn aside (to increase its tension) and the srutis are thereby intensified in pitch, the five (additional) svaras, in question, are manifested. Hence there is no separate mention of them.

40. Some say that, at the Nishâda (fifth) fret of the Madhyama (fourth) wire, Kaisiki and Kâkali *Ni*'s can be produced by drawing that wire aside. The insertion of an additional fret is, according to their view, unnecessary.

41. (Where a fret to produce Kaisiki *Ni* is omitted) Anumandra *Ma* takes the place of Anumandra *Sa*. (Of the svaras produced in that Anumandra *Ma*-wire) *Ma* and Mridu *Pa* alone should be accepted and the rest should be rejected, as they reoccur in the Anumandra *Pa*-wire.

3

42. Inasmuch as the Human Body and the Vina are said, in the Sàstra to be equal by virtue of the equality of the sounds produced, the Vina, like the human body, should have only three octaves, *Mandra*, *Madhya* and *Thâra*; but it should not have Anumandra octave. Yet, it has; why?

43. (In reply) Shârngadêv says that a very delicate sound, called *Athisukshma*, manifests itself at the region of the navel and suggests that the Vina should have a corresponding Anumandra svara. Hence the Vina is rightly said to have Anumandra svara.

Madhya Mêla Vina

44-47. The other Vina, viz, *Madhya Mêla Vina* is now described. Of the four wires passing over the Mêru, the first should produce Anumandra *Pa*; the second, Mandra *Sa*; the third, Mandra *Pa*; and the fourth, Madhya *Sa*. The three sruti-wires on the side should, beginning from the top, produce Mandra *Sa*, Mandra *Pa*, and Madhya *Sa* respectively. The nature of the svaras produced along the six frets is the same as in the Sudha Mêla Vina; and the authority as to their acceptibility is also the same. But *Sa* and *Ri* of the two wires of Anumandra *Pa* and Mandra *Pa* are useless, as they occur again in the two wires of Mandra *Sa* and Madhya *Sa*. There are not as many frets in the Madhya Mêla Vina as in the Sudha Mêla Vina. The remaining frets should according to the views of a few others produce Athithâra svaras.

48. According to certain views, the 1st and 3rd wires of the Madhyamêla Vina should produce *Ma* instead of *Pa*. In other respects as before. *Ma* and Mridu *Pa* produced at the 5th and 6th frets of the second (or Mandra *Sa*) wire should be rejected as they occur again at the Mêru and the 1st fret of the third (or Mandra *Ma*) wire.

49. A few others leave the first three wires of the Madhyamêla Vina and place the frets only under the fourth (or Madhya *Sa*) wire with a view to produce the three octaves *Madhya*, *Thâra*, and *Athithâra*.

50. But they leave out the fret which produces Athithâra *Pa*. On the left-side of the Vina one sruti wire gives rise to Mandra *Sa*; and on its right side, two sruti wires give rise to Madhya *Sa* and Thara *Sa* respectively.

51. Some are of opinion that the Athithâra svara should be produced in a string of the Vina because of the existence in the human voice of *Krithrama* sound as suggested by the ancient teachers of music. But the shrill sound of the Athithâra makes it unpleasant and unmusical to hear.

52. There are still other kinds of Vinas which are not described here, on account of their wide renown. But any authorised variety, though unmentioned here, is worthy of acceptance.

VIVEKA III

MÊLAS

1. Now, the *Mêlas* are described and arranged in their natural ascending order of svaras. They are 960 in number; and they are formed out of the 15 varieties in which *Ri*, *Ga*, *Ma*, *Dha*, *Ni* divide themselves according to the prescribed number of the srutis.

The Fifteen Varieties of Ri, Ga, Ma, Dha, Ni

2 to 4. The fifteen varieties of *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are, in order, as follows:—(1) Thivra *Ri*, (2) Thivrathara *Ri*, (3) Thivrathama *Ri*; (4) Sâdhârana *Ga*, (5) Anthara *Ga*, (6) Mridu *Ma*, (7) Thivrathama *Ga*; (8) Thivrathama *Ma*, (9) Mridu *Pa*; (10) Thivra *Dha*, (11) Thivrathara *Dha*, (12) Thivrathama *Dha*; (13) Kaisiki *Ni*, (14) Kâkali *Ni*, (15) Mridu *Sa*. The first three are the varieties of *Ri*; the next four, of *Ga*; the next two of *Ma*; the next three, of *Dha*; and the next three, of *Ni*.

An Explanation

5 to 7. It has been pointed out that Mridu *Ma* is only a variety of *Ga*; Mridu *Pa*, a variety of *Ma*; and Mridu *Sa*, a variety of *Ni*. I shall explain the changes effected by the svaras from out of the fifteen. Just as the svara preceding Sudha *Ri* is *Sa*, so each svara preceding any one of the three *Ri*'s is *Sa*. Again, just as the svara preceding Sudha *Ga* is *Ri*, so each svara preceding any one of the four *Ga*'s is *Ri*. Further again, just as the svara preceding Sudha *Ma* is *Ga*, so each svara preceding any one of the two *Ma*'s is *Ga*. Still further again, just as the svara preceding Sudha *Dha* is *Pa*, so each svara preceding any one of the three *Dha*'s is *Pa*. And finally, just as the svara preceding Sudha *Ni* is *Dha*, so each svara preceding any one of the three *Ni*'s is *Dha*. Thus the nature of the svaras (*Sa* and others) has been ascertained, whether they stand in their own srutis or in those of others or in any variety of others.

The Number of the Mêlas

8. The total number of the Mêlas which contain one, two, three, four, or five distinct varieties of svaras grouped under *Ri*, *Ga*, *Ma*, *Dha*, *Ni* are respectively 15, 89, 261, 378 and 216. The changeless *Sa* is an additional one. [In all, 960].

The Groups of the Mêlas

9-12. The fifteen svaras are termed 1st, 2nd, and so forth up to the 15th. I shall now determine the groups of the Mêlas, which make up the

totals 89 and so on and which indicate the mêlas beginning with one, two, three four, or five distinct svaras. The Mêlas which begin with any one of the fifteen varieties, taken singly, are fifteen in number; and they may be arranged under five heads, such as 3 of *Ri*, 4 of *Ga*, 2 of *Ma*, 3 of *Dha* and 3 of *Ni*. When the svaras are taken in pairs we get 12 melas under each *Ri*, 8 under each *Ga* 6 under each *Ma*, and 3 under each *Dha*. When the melas begin with three distinct svaras we get 53 under each *Ri*, 21 under each *Ga* and 9 under each *Ma*. When the mêlas begin with four distinct svaras, we get 102 under each *Ri* and 18 under each *Ga*. The melas which begin with five distinct svaras are 72 under each *Ri*. If from any previous total we deduct the number of the Mêlas in any one of the five groups we get corresponding figures for the succeeding groups.

The Method of expanding the Mêlas

13-17. For the sake of expanding the Mêlas, let "1—4—8—10—13" form the first (or starting) row. Let its last figure (viz 13) be increased gradually by one and arranged one below another till it reaches 15. After reaching 15, let the penultimate figure of the said first row (viz 10) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the penultimate figure reaches 12, let the 3rd figure from the last (viz, 8) be increased gradually by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 3rd figure reaches 9, let the 4th figure from the last (viz, 4) be increased gradualy by one and arranged one below another, while the other figures of the said first row are repeated, as before. When the said 4th figure reaches 7, let the 5th figure from the last (viz, 1) be increased gradualy by one and arranged one below another, while the other figures of the said first row are repeated as before. It is thus the expansion of two or more svaras is accomplished.

Nashta

18—21. Subtract from the number of the given Mêla one by one of the group-figures of the *same* variety; and write the starting line, beginning with the number of the group figure, obtained just where the subtraction stops. If in the very beginning the subtraction is not possible, commence the starting line with 1. Again, subtract from the remainder obtained, one by one of the group-figures of the *preceding* variety, care being taken to see that those figures should (*a*) nor belong to the first group (*b*) be below the corresponding figure written on the starting line and (*c*) also make a combination of their total numbers with the figure already written on the starting line possible. The last remainder obtained after subtracting one by one of the group-figures should be such as its combination with the last figure in the starting line, when diminished, by one, may produce a figure which is not equal to, or less than, the preceding one or which does not indicate only a variety of the same note as the preceding one.

Udhishta

22-23. Write on the first line the form of the given Mêla. Write on the second line the starting line of the same variety. Find out the excess of the given Mêla, over the starting line under the corresponding figures. Let the excess indicate the number of the group-figures of the correspondingly preceding columns as in the process of Nashta. Add all these figures. Add, to the total obtained, the remaining ones above the first figure, indicated in the starting line. Add at last 1 to the total given. We get the *Udhishta* Mêla, that is, the 'number' of the given Mêla.

The Mêlas Omitted

24. From out of the total number (960) of Mêlas, so many as 105 should be rejected; because every one of them contains two svaras which are apparently distinct but which stand on a single sruti. They were taken into account merely for the sake of Prasthâra, just as those which were not Kootathânas were reckoned along with Kootathânas for calculation.

Author's Prayer

25. I have incidentally and of my own choice explained the method of expansion with Nashta and Udhishta, though they have not been stated by the ancient masters of music. I request, therefore, the kindly disposed learned men not to disregard what I have done.

The Names of the 23 Mêlas

26-31. I shall refer only to 23 Mêlas which have given rise to the well-known Râgas in current use. I shall describe 1 of Sudha-svaras; 2 containing 1 Vikritha each; 7 containing 2 Vikrithas each; 4 containing 3 vikrithas each; 8 containing 4 vikrithas each; and 1 containing 5 Vikrithas. The number of the minor Mêlas classed under each of the six groups is not the same throughout; one is smaller or larger than the other. I shall now mention the names of those Mêla Râgas:—Mukhâri, Rêvaguptbi, Sâmavarâli, Thôdi, Nâdarâmkri, Bhairava, Vasantha, Vasanthabhairavi, Mâlavagowda, Rithigowda, Abhira Nata, Hammira, Sudha-Varâti, Sudharâmkri, Srirâga, Kalyâna, Kâmbhôdi, Mallâri, Sâmantha, Karnâtagowda, Desâkshi, Sudhanâta and Sâranga. These are the 23 Mêlas. I shall now describe these (23) Mêlas, beginning with Mukhâri along with their characteristics.

(1) *Mukhâri*

32. In the Mêla of 'Mukhâri', there are seven svaras, Shadja and others which are all Sudhas. From it are derived Mukhari, Thurushkathodi and others.

(2) *Rêvagupthi*

33. 'Rêvagupâthi' has six Sudha-svaras viz *Sa Ri Ma Pa Dha Ni* and one Vikritha-Svara viz Anthara *Ga*. From it, are derived Rêvagupthi and others.

(3) *Sâmavarali*

34. In the Mêla of 'Sâmavarali', the svaras *Sa Ri Ga Ma Pa Dha* are Sudhas; while Kàkali *Ni* is Vikritha. From it, are derived Sâmavarâli, Vasanthavarâti and others.

(4) *Thôdi*

35. In the Mêla of Thôdi, Sâdhârana *Ga* and Kaisiki *Ni* are the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. Thôdi and others are derived from it.

(5) *Nâdarâmakri*

36. In the Mêla of Nâdarâmakri', Sadharana *Ga* and Mridu *Sa* are the two Vikrithas; while *Sa Ri Ma Pa Dha* are Sudhas. From it are derived Nâdarâmakri and others.

(6) *Bhairava*

37. In the Mêla of 'Bhairava', *Sa Ri Ma Pa Dha* are Sudhas; while Anthara *Ga* and Kaisiki *Ni* are Vikrithas. From it, are derived Bhairava, Powravika and others.

(7) *Vasantha*

38. In the Mêla of 'Vasantha', *Sa Ri Ma Pa Dha* are Sudhas; while Anthara *Ga* and Kâkali *Ni* are Vikrithas. From it, are derived Vasantha, Takka Hijejja, Hindôla and others:

(8) *Vasanthabhairavi*

39. In the Mèla of 'Vasanthabhairavi', *Sa Ri Ma Pa Dha* are Sudhas: while Mridu *Ma* and Kaisiki *Ni* are Vikrithas. From it, are derived Vasanthabhairavi, Maravi and others.

(9) *Mâlavagowda.*

40 to 42. In the Mêla of Mâlavagowda, *Sa, Ri, Ma, Pa, Dha* are Sudhas; while Mridu *Ma* and Mridu *Sa* are Vikrithas. From it, are derived Mâlavagowda, Chaithigowda, Poorvi, Pahadi, Dêvagândhâra, Gondakriya, Kuranji, Bahuli, Râmakri, Pâvaka, Asavari, Panchama, Bangâla, Sudhalalitha, Gurjari, Paraja, Sudhagowda and others.

(10) *Rithigowla.*

43. In the Mêla of 'Rithigowla', *Sa, Ri, Ga, Ma, Pa* are Sudhas; while Thivrathara *Dha*, and Kaisiki *Ni* are Vikrithas. From it, are derived Rithigowla and others.

(11) *Abhiranâta.*

44. In the Mêla of 'Abhiranâta', *Sa, Ma, Pa, Dha* are Sudhas; while Thivrathara *Ri*, Sâdhârana *Ga* and Mridu *Sa* are Vikrithas. From it, are derived Abhiranâta and others.

(12) *Hammira.*

45. In the Mêla of ' Hammira', *Sa*, *Ma*, *Pa*, *Dha* are Sudhas; while Thivrathara *Ri*, Mridu *Ma*, and Mridu *Sa* are Vikrithas. From it, are derived Hammira, Vihangada, Kedara, and others.

(13) *Sudhavarâti.*

46. In the Mêla of 'Sudhavarâti, *Sa*, *Ri*, *Pa*, *Dha* are Sudhas; while Sâdhârana *Ga*, Thivrathama *Ma* and Mridu *Sa* are Vikrithas. From it, are derived Varâti and others.

(14) *Sudharamakri.*

47. In the Mêla of 'Sudharâmakri,' *Sa*, *Ri*, *Pa*, *Dha* are Sudhas; while Mridu *Ma*, Thivrathâma *Ma*, and Mridu *Sa* are Vikrithas. From it, are derived Sudharâmakri, Lalitha, Jaithâsri, Thrâvani, Dêsi, and others.

(15) *Srirâga*

48-49. In the Mêla of 'Srirâga', *Sa Ma Pa* are Sudhas; while Thivra-*Ri*, Sâdhârana *Ga*, Thivra *Dha*, and Kaisiki *Ni* are Vikrithas. From it, are derived Srirâga, Mâlavasri, Dhanyâsi, Bhairavi Dhavala, Saindhavi, and others known by different names in different localities.

(16) *Kalyâna*

50. In the Mêla of 'Kalyâna', *Sa Pa Dha* are Sudhas; while Thivra-thara *Ri*, Sâdhârana *Ga*, Mridu *Pa* and Mridu *Sa* are Vikrithas. From it are derived Kalyâna and others.

(17) *Kâmbhôdi*

51. In the Mêla of 'Kâmbhôdi' *Sa*, *Ma*, *Pa* are Sudhas; while Thivra-thara *Ri*, Anthara *Ga*, Thivrathara *Dha*, and Kâkali *Ni* are Vikrithas. From it, are derived Kâmbhôdi, Dêvakri and others.

(18) *Mallâri*

52-54. In the Mêla of 'Mallâri,' *Sa Ma Pa* are Sudhas; while. Thivra-thara *Ri*, Mridu *Ma*, Thivrathara *Dha* and Mridu *Sa* are Vikrithas. From it, are derived Mallari, Natamallâri, Poorvagowda, Bhupali, Gowda, Sankarâbharana, Natanârâyana, Nârâyanagowda, another Kêdara, Sâlankanâta, Vêlâvali, Madhyamâdi, Sâvêri, Sourashtri, and others.

(19) *Sâmantha*

55. In the Mêla of 'Sâmantha,' *Sa Ma Pa* are Sudhas; while, Thivra-thama *Ri*, Anthara *Ga*, Thivrathama *Dha*, and Kâkali *Ni* are Vikrithas. From it, are derived Sâmantha and others.

(20) *Karnâtagowda*

56-57. In the Mêla of 'Karnâtagowda,' *Sa Ma Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivra *Dha*. and Kaisiki *Ni* are Vikrithas. From it, are derived Karnâtagowda, Atâna, Nâgadhvani, Sudhabangâla, Varnanâta, Thurushkathôdi (Iraq) and others.

(21) *Dêsâkshi*

58. In the Mêla of 'Dêsâkshi', *Sa*, *Ma*, *Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivrathara *Dha* and Mrida *Sa* are Vikrithas. From it, are derived Dêsâkshi and others.

(22) *Sudhanâta*

59. In the Mêla of 'Sudhanâta,' *Sa*, *Ma Pa* are Sudhas; while Thivrathama *Ri*, Mridu *Ma*, Thivrathama *Dha* and Mridu *Sa* are Vikrithas. From it, are derived Sudhanâta and others.

(23) *Sâranga*

60. In the Mêla of 'Sâranga,' *Sa*, *Pa* are Sudhas; while Thivrathara *Ri*. Thivrathams *Ga*, Mridu *Pa* Thivrathama *Dha*, and Mridu *Sa* are Vikrithas, From it, are derived Sâranga and others.

VIVEKA IV

RÂGAS

Râga defined

1. 'Râga' is a special arrangement of sounds pleasing to the ear and constituted by Graha, Amsa, Nyâsa etc. The well-known Râgas vary in number according to the various views of the ancient masters.

Its first three kinds

2-3. The less-known Râgas, taking their birth in particular localities, are as endless in number as the waves of the ocean. They are of three kinds, *Sudha*, *Châyâlaga*, and *Sankirna*. 'Sudha' Râgas produce joy by dint of their own virtues; 'Châyâlaga' Râgas, by those of others; and 'Sankirna' Râgas, by both. Thus Sankara expressed his view.

Its second three kinds

4. Râgas are, again, *Superior*, *Middling* and *Inferior*. 'Superior' Râgas are those which are fit for Alâpa, Alapti and Prabandha. 'Middling' Râgas are similarly fit for Alapa etc but rarely used. While, 'inferior' Râgas are very much in fashion but not fit for Alapa etc.

Its third three kinds

5-7. *Dêsi*-Râgas which are different in different countries are characterised by *Poorna*, *Oudava* and *Shâdava*. I shall briefly describe them from the standpoint of the Mêlas, according to the prevailing views and mention their divisions, Graha etc and also their times of singing.

Mukhâri and Thurushkathôdi

8. 'Mukhâri is Sampurna; it has *Sa* for Graha, Amsa and Nyâsa; and it may be sung always. 'Thurushkathôdi' is, again, Sampurna; it has *Ga* for Graha, Amsa and Nyâsa; it must be sung after the dawn; and it is of a *Gamaka nature.*

Rêvagupthi and Sâmavarâli

9. 'Revagupthi' has no *Sa* and *Pa*; it has *Ri* for Graha, Amsa, and Nyâsa, and must be sung in the evening. While 'Sâmavarâli' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and may be sung always.

Vasanthavarâli and Thôdi

10. 'Vasanthavarâli' has no *Ri* and *Pa*; it has *Ga* for Graha and Amsa and *Ṣa* for Nyâsa; and it may be sung always. While 'Thôdi' is Sampurna, has *Ga* for Graha, Amsa and Nyâsa and must be sung in the dawn or a little after it.

Nâdarâmakri and Bhairava

11. 'Nâdarâmakri' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the night. While 'Bhairava' is also a Sampurna, has *Dha* for Graha and Amsa and *Sa* for Nyâsa and must be sung in the morning.

Powravi and Vasantha

12. 'Powravi' has only a little use of *Ri* and *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the morning. While, 'Vasantha' is Sampurna; has *Sâ* for Graha, Amsa and Nyâsa; and must be sung at daybreak

Takka and Hijêja

13. 'Takka' is Sampurna; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at the end of the day. While, 'Hijêja is Akhila (or Sampurna) has *Ma* for Graha and Amsa and *Sa* for Nyâsa; and must be sung in the evening.

Hindôla and Vasanthabhairavi

14. 'Hindôla' has no *Ri* and *Pa*; has *Ma* for Amsa and *Sa* for Graha and Nyâsa; and may be sung always or at day break. While 'Vasanthabhairavi has no *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at daybreak.

Mâravika, Mâlavagowda and Chaithigowda

15-16. 'Mâravika' has no *Ri* and *Dha*; has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and may be sung always. While 'Mâlavagowda' is Sampurna or at times, has no *Ga* and *Dha*; has *Ni* for Graha, Amsa, and Nyâsa or at times has *Sa* for Nyâsa; and must be sung at dusk. While, again, 'Chaithigowda' has no *Ga* and *Dha*; has *Ni* for Amsa and *Sa* for Graha and Nyâsa; and must be sung in the evening.

Poorvi and Pâdi

17. 'Poorvi' is Sampurna; has *Sa* for Graha and Nyâsa and *Ga* for Amsa; and must be sung in the evening. While 'Pâdi' has no *Ga*; has *Sa* for Graha, Amsa and Nyâsa; and deserves to be sung in the evening.

Dêvagândhâra and Gowdakriya

18. 'Dêvagândhâra' has no *Ga* and *Ni*; has *Ṛi* for Graha, *Pa* for Amsa, and *Sa* for Nyâsa; and may be sung always. While 'Gowdakriya' has no *Dha*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung in the morning.

Kuránji and Bahuli

19. 'Kuranji' has only a little use of *Dha*, has *Sa* for Graha, Amsa and Nyâsa and may be sung always. While 'Bahuli' has no *Ma* and *Ni*, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the afternoon.

Râmakri and Pâvaka

20. 'Râmakri' is Sampurna; has *Sa* for Graha, Amsa, and Nyâsa or, at times has *Ga* for Graha and Amsa and may be sung always. While 'Pâvaka'' has no *Ni*, has *Ga* for Graha, *Dha* for Amsa and *Sa* for Nyâsa; and may be sung always.

Asâvari and Panchama

21. 'Asâvari' is Sampurna; has *Ma* for Graha and Amsa and *Sa* for Nyâsa; and may be sung always. While, 'Panchama' has no *Ri*, has *Pa* for Graha and Amsa and Nyâsa; and must be sung at daybreak.

Bangála and Sudhalalitha

22. 'Bangâla' is Sampurna; has *Sa* for Graha and Amsa and Nyâsa; and may be sung always. While, 'Sudhalalitha' is Sampurna or at times has no *Pa*; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at daybreak.

Gurjarika and Paraj

23. 'Gurjarika' has no *Pa*; *Ri* for Graha, Amsa and Nyâsa; and deserves to be sung in the morning. While Paraj has only a little use of *Ni;* has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and has *Ga* and *Dha* for Gamaka-use; and may be sung always.

Sudhagowda and Rithigowda

24. 'Sudhagowda' has only a little use of *Ni*; has *Sa* for Graha and Nyâsa and *Pa* for Amsa; and must be sung at dusk. While 'Rithigowda' is Sampurna, has *Ni* for Graha, Amsa and Nyâsa; and must be sung in the evening.

Abhiri and Hammir

25. 'Abhiri' is Sampurna, has *Ga* for Graha and Amsa and *Sa* for Nyâsa and must be sung at dusk. While Hammir has only a little use of *Ni*, has *Ga* for Graha, *Pa* for Amsa, and *Sa* for Nyâsa; and must be sung in the night.

Vihangada and Kêdâra

26. 'Vihangada' has only a little use of *Dha;* has *Ni* for Graha, and Amsa, and *Sa* for Nyâsa and must be sung in the night. While 'Kêdâra' has only a little use of *Ri* and *Dha*, has *Ga* for Graha and Amsa and *Sa* for Nyâsa; and must be sung in the night.

Sudhavrati and Dêsakrit

27. 'Sudhavarati' is Sampurna; has *Ri* for Graha and *Sa* for Amsa and Nyâsa and must be sung in the day-time. While 'Dêsakrit' is Sampurna ; has *Sa* for Graha, Amsa and Nyâsa, has *Ma* and *Ni* for Gamaka-use ; and must be sung in the noon.

Lalitha and Jaithâsri

28. 'Lalitha' is Sampurna or has at times no *Pa*, has *Sa* for Graha and Nyâsa and *Dha* for Amsa and must be sung at daybreak. While 'Jaithâsri has only a little use of *Ri* and *Dha*, has *Sa* for Graha and Nyâsa and *Ga* for Amsa and must be sung in the morning.

Thrâvani and Dêsi

29. 'Thrâvani' is Sampurna, has *Ri* for Graha and Amsa and *Sa* for Nyâsa and must be sung in the evening. While 'Dêsi' has only a little use of *Ga*, has *Ri* for Graha, Amsa and Nyâsa and may be sung always.

Srirâga, Mâlâsri and Dhanyâsi

30-31. 'Srirâga' has no *Ga* and *Dha* or is at times, Sampurna ; has *Ri* for Graha and Amsa and *Sa* for Nyâsa and must be sung at dusk. While 'Mâlâsri' is Sampurna or has at times only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyâsa or at times *Ni* for Graha and Amsa and is sung usually at the beginning of any function for prosperity's sake; but it may be sung always. While again 'Dhanyâsi' has only a little use of *Ri* and *Dha*, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the morning time.

Bhairavi and Dhavala

32. 'Bhairavi' is Sampurna ; has *Sa* for Graha, Amsa, and Nyâsa ; is characterised by the full use of *Ri* and *Pa* ; and may be sung always. While 'Dhavalâ' has no *Ri* and *Dha* ; has *Sa* for Graha, Amsa and Nyâsa; is characterised by the full use of *Pa*; and may be sung always.

Saindhavi and Kalyâna

33. Saindhavi has no *Ga* and *Ni* ; has *Sa* for Graha, Amsa and Nyâsa ; is amenable to Gamaka use ; and may be sung always. While 'Kalyâna' is Sampurna ; has *Sa* for Graha and Nyâsa and *Ga* for Amsa and mnst be sung at dusk.

Kâmbhôdi and Dêvakri

34. 'Kâmbôdhi' is Sampurna or, at times has no *Ni* ; has *Sa* for Graha Amsa and Nyâsa; and must be sung in the evening. While 'Dêvakri' is Sampurna or, at times, has no *Pa* ; has *Sa* for Graha, Amsa and Nyâsa ; and must be sung in the afternoon.

Mallari, Natayuk and Poorvagowda

35. 'Mallâri' and 'Natayuk have each no *Ga* and *Ni* ; have each *Dha* for Graha, Amsa and Nyâsa ; and must be sung. after day break. While 'Poorvagowda' is Sampurna ; has *Sa* for Graha and Nyasa ; and *Ga* for Amsa ; and must be sung at noon.

Bhupali and Gowda

36. 'Bhupali' has no *Ma* and *Ni* ; has *Sa* for Graha and Nyâsa and *Ga* for Amsa ; and must be sung at day break. While 'Gowda' has only a little use of *Ni* ; has *Dha* for Graha, Amsa and Nyasa ; and must be sung in the afternoon.

Sakarâbharana and Natanarayana

37. 'Sankarâbarana' is Sampurana ; has *Sa* for Graha, Amsa and Nyâsa; and must be sung at day-break. While Natanarayana is Sampurna; has *Sa* for Graha and Nyâsa and *Ga* for Amsa ; and must be sung in the afternoon,

Narayauagowda and Kedâra

38. 'Nârâyanagowda' has no *Ri* ; has *Ga* for Graha, Amsa and Nyâsa ; and must be sung at day-break. While 'Kêdâra' (the second) is Sampurna ; has *Ni* for Graha, Amsa and Nyâsa ; and must be sung in the night time.

Sâlankanâta and Vêlâvali

39. 'Sâlankanâta' is Sampurna ; has *Sa* for Graha, Amsa, and Nyâsa ; and must be sung in the evening. While 'Vèlâvali' is Sampurna or, at times, has no *Ri* and *Pa*: has *Dha* for Graha, Amsa and Nyâsa; and must be sung at dawn.

Madhyamâdi and Savêri

40. 'Madhyamâdi has no *Ri* and *Dha* ; *Ma* for Graha, Amsa and Nyâsa and must be sung at dawn. While 'Sâveri' has no *Sa* and *Pa* ; has *Dha* for Graha, Amsa and Nyâsa; and must be sung at dawn.

Saurâshtra and Sâmantha

41. 'Saurashtra' is Sampurna ; has *Sa* for Graha, Amsa and Nyâsa ; and must be sung in the evening. While, Sâmantha' is Sampurna ; has *Sa* for Graha, Amsa and Nyâsa : and must be sung in the evening.

Karnâta and Attâna

42. 'Karnâta' has at times no *Ri* and *Dha* but is otherwise Sampurna: has *Ni* for Graha, Amsa and Nyâsa ; and must be sung at midnight. While 'Attâna' is Sampurna; has *Pa* for Graha, *Dha* for Amsa and *Sa* for Nyâsa, and must be sung in the night time.

Nâgadhvani and Sudhabangâla

43. 'Nâgadhvani' is Sampurua; has *Sa* for Graha, Amsa and Nyâsa and may be sung always. While 'Sudhabangâla' is Sampurna, has *Ma* for Graha, Amsa and Nyâsa and must be sung at day break.

Varnanâta and Thurushkathôdi (Iraq)

44. 'Varnanâta' is Sampurna; has *Sa* for Graha. Amsa and Nyâsa; and must be sung at midnight. While 'Thurushkathôdi' (Iraq) is Sampurna, has *Ma* for Graha Amsa and Nyâsa; is amenable to the use of gamakas; and must be sung at midnight.

Dêsâkshi and Sudhanâta

45. 'Dêsâkshi' has in ascent no *Ma* and *Ni*, has *Ga* for Graha, Amsa and Nyâsa and must be sung at daybreak. While 'Sudhanâta' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung at dusk.

Sâranga

46. 'Sâranga' is Sampurna, has *Sa* for Graha, Amsa and Nyâsa and must be sung in the afternoon. Thus, the Ragalakshanas have been briefly noticed from various standpoints.

VIVEKA V

RÂGA-FORMS

1. Having made a brief reference to the Râgas and their characteristics, according to the Mêlas to which they belong; I shall now enumerate them, at length, according to the time of their singing.

Râgas amenable to the Time-theory

2-6. The following Râgas are amenable to the Time-theory and should each be sung in that particular period of time which is singled out of the eight periods beginning with Day-break, and prescribed:—Sankarâbharana, Vêlâvali, Bhupâli, Sudhalalitha, Vasantha, Hindôla, Vibhâsalalitha, Jaithâsri, Dhanyâsi, Bhairavi, Powravi, Thôdi, Thurushkathôdi, Mallâri, Natamallâri, Gônda, Poorvagowda, Dêsikâra, Sudhavarâti, Bahuli, Sâranga, Natanârâyana, Dêvakriya, Saurâshtra, Chaithigowdi, Poorvi, Thrâvani, Kâmbhôdi, Sudhanâta, Abhiri, Kalyâna, Srirâga, Mâlavagowda, Gowda, Karnâta, Addâna, Varnanâta, Hammira, Kêdâra, and Vivahangada.

The Timings of the Râgas

7-10. The Râgas beginning with Sankarabharana should be sung at daybreak; the Râgas beginning with Jaithâsri, in the morning; the Râgas beginning with Thôdi, in the dawn; the Râgas beginning with Gônda, in the noon; the Râgas beginning with Bahuli, in the afternoon; the Râgas beginning with Saurashtra, in the evening; the Râgas beginning with Sudhanata, in the dusk; and the Râgas beginning with Karnâta, in the night. And finally the following Râgas may be sung always:—Mâlavasri, Dhavala, Mukhâri, Râmakriya, Pavaka, Saindhavi, Asâvari, Gândhâra, Mâravi, and Paraj. The abovementioned Râgas deserve to be sung successively in their respectively appointed times. Now, I shall describe the various Râga-Forms in the Arya-metre verses.

What 'Roopa' means

11. That is called *Roopa* which by being embellished with sweet flourishes of svaras, brings a Râga vividly before one's mind. It is of two kinds—*Nadâtma* and *Dêvamayâ*, of which the former has many phases and the latter, only one.

Nadâtma Roopa

12-13. The first kind, viz, *Nadâtma Roopa*, which is reputed to be well relished by the people, is first described. Any collection of svaras of whatever arrangement is, for that matter, a *Roopa*. Âlâpana, Moorchana, Sudha Thâna, Alankâra, Koota Thâna and their commingling—a few of these should be known or recognised by their roopas.

The Names of the Various Methods of Vina Playing

14-16. Of the endless methods of Vina-Playing, I shall mention only twenty methods which are prominently prevalent in Dêsi and two registers. In all, I shall refer to 22 varieties, culled out by me. They are:—Prathihathi, Âhathi, Anuhathi and Ahathi; Peeda, Dôlana, Vikarsha and Gamaka; Kampa, Gharshana, Mudra, Sparsa, Naimnya, Pluthi and Druthi; Paratha and Uchatha; two Nijathas; Sama, Mridu and Katina. The characteristics of these varieties are described, in order, in terms of the Vina.

Prathihathi and Âhathi

17. 'Prathihathi' is the name given to that majestically-sublime sound which is produced on the Vina by a double-beat, the first being a beat proper on the string which results in the production of a svara (usually, *Sa*) and the second being a quick passing of the fingers along the wire to that svara's octave and thus producing a Hunkâra sound. When after the production of a Svara with a beat, higher svaras including the first svara's octave are produced without any more beating, the resulting sound is called 'Âhathi'.

Anuhathi, Ahathi, Peeda, and Dôlana

18. 'Anuhathi' is the same majestically-sublime sound as Prathihathi; but, while the latter is produced on the Vina by a double-beat, the former is produced by a single-beat. But if the same sound is produced with no beat at all (probably with a *mend*) the Anuhathi is called 'Ahathi.' Again, 'Peeda' is the name given to such a manipulation of the finger as produces the sound of a double note, the first being louder than the second. While 'Dôlana' is the sound produced by passing the fingers to and fro along the frets.

Vikarsha, Gamaka, Kampa and Gharshana

19. 'Vikarsha' is Dôlana *minus* Âgamana. That is to say, it is produced by passing the finger only onward and not onward and backward as in the case of Dôlana. When, after a beat, the finger is passed along the frets to and fro as in the case of Dôlana, but slowly and thrice or even four times; that kind of Dôlana is called 'Gamaka.' Again, *quick* Gamaka is called 'Kampa'. That is to say, when after a beat the finger is passed along the frets to and fro, as in the case of Dôlana, twice or thrice but quickly; that kind of Dôlana is called Kampa. While 'Garshana' is the sound produced by a svara accompanied by the preceding and succeeding svaras.

Mudra, Sparsa, and Naimnya.

20. 'Mudra' is the name given to that process by which a svara is sounded and the finger immediately passes to its preceding svara and covers it so as to prevent any sound issuing out of it. 'Sparsa' is the same as Âhathi; only after producing a svara the finger quickly touches its preceding svara and sounds it. While 'Naimnya' is the process by which a very loud sound is produced by pressing the wire between the frets.

Pluthi, Druthi, Paratha, and Uchatha

21. 'Pluthi' is the sound of eight svaras produced in quick succession 'Druthi' is a generic name to the quick-playing of the Vina. 'Paratha' is the process by which *Ri* is produced by pressing the Sa-fret. But when by the same peocess, *Ga* is produced, it is called 'Uchatha'.

The two Nijathas, Mridu, and Katina.

22. The process of *Paratha*, if slowly carried on, is one kind of 'Nijatha'; while that of Uchatha, if slowly carried on, is the other kind of 'Nijatha'. 'Sama' is a generic name for the slow playing of the Vina. 'Mridu' is the lower register, while 'Katina' is the higher register.

The Signs of the Methods of Vina-Playing.

23-29. Prathihathi, Âhathi, Anuhathi and Ahathi have each the following respective signs:—Two connected zeros below, one zero below, a line jointed to a zero below, and a zero *plus* a point within, below. The sign of Peeda is a circle by the right side. The signs of Dôlana, Vikarshana, and Gamaka form one and the same S-Mark; but the first S is vertical and above; the 2nd, horizontal and above; and the third, vertical and by the right side. The signs of Kampa, Gharshana, and Mudra form, alike, a line; but the first line is vertical and above; the 2nd, horizontal and above; and the 3rd horizontal and below. The signs of Sparsa, Naimnya, and Pluthi form, alike, a crescent; but the 1st crescent is above; the 2nd, below; and the 3rd, by the right side. While the sign of Druthi is a chained line below, the signs of Paratha, Uchatha, and the two kinds of Nijatha form, alike, the S-Mark; but the 1st is horizontal and below; the 2nd, horizontal and above and below; the 3rd, horizontal and jointed to a zero below; and the fourth, horizontal and above and below, the second 'below' S being jointed to a zero. Again, the signs of Sama, Mridu, and Katina form, alike, an elongated zero but the 1st is vertical and by the right side; the 2nd, vertical and above; and the 3rd horizontal and above. One or two or even all of these *signs* are made use of, in connection with one and the same svara. When, in playing, two sounds are produced, there are corresponding two signs to represent them. The svaras of the Madhya-Register have no (egg-shape) sign above them, as in the case of the Mandra or Thâra Register-svaras. The sign of *Padmâkara* denotes the beginning or end of the Ragâ-Form.

A Reminder regarding Sudha-Vikritha Svaras.

30. Although, for convenience' sake, mere *Sa, Ri, Ga, Ma, Pa, Dha, Ni* are written (in the following *prastháras*), the reader has, in every one of the Mélas, (to remember) to find out which of those svaras is *Sudha* and which *Vikritha.*

Author's Prayer again

31. On account of the Soothra-like style which was never attempted before by any of my predecessors and in which the following Râga-Roopas are written by me for the purpose of the Vina-Playing; the fulness of beauty in the matter of permuting and combining the svaras is doubtless wanting. The wise men must endure it.

The Work of the Right-Hand Fingers

32-34. One should play on the Vina by striking the fourth upper-wire in regular succession with the tip as well as the front of the nail of the middle-finger, coupled with the front and the back of the nail of the fore-finger. To these, must be added the striking of the three Sruti-wires with the back of the nail of the little finger. In other varieties of Prabandhas like Sthâya, such as *Âlapana* one may play as he pleases with his middle-and-fore fingers upon the other three upper wires.

If four quick beats on an upper wire are given with the front of the nails of the middle-and-fore fingers and, again if they are immediately followed by another four quick beats on the same wire given with the back of the same nails; that kind of Vina-Playing is called 'Karthari'. This much. without further over-elaboration is given of the work of the right-hand fingers.

The Work of the Left-Hand Fingers

34-36. I now (proceed to) describe the work of the left-hand fingers on the Vina. Along the upper wires the middle finger must pass in ascent; and the fore-finger must accompany the middle finger and merely touch without sounding the svara previous to that sounded by the middle finger.

But in descent the fore-finger must, as a rule, pass (and play a primary part) in order to exhibit or manifest the different methods of Vina-Playing such as *Prathihathi.* Some are of opinion that even in ascent the fore-finger may actually sound the svaras (along with the middle-finger). In the case of Râgas like Sudhanâta, the left-hand fore-middle-and-ring fingers must pass along the Mandra and Anumandra portions of the wires; while along the Madhya and Thâra portions thereof the left-hand fore-and-middle fingers must pass. Now follows the technical explanation of the methods of the Vina.Playing.

THE TECHNICAL EXPLANATION OF THE METHODS OF THE VINA-PLAYING

(a) *The Sound-based Roopas*

37-166. N. B. These 129 verses are not, as they cannot be, translated. But the 51 Râgas prastharafied therein by Sômanâth for the purpose of the Vina Playing may be classified thus:—

(1) 37—50. Seven Râgas, Sung at Day-break.
(2) 51—61. Four Râgas, Sung in the Morning.
(3) 61—71. Four Râgas, Sung at Dawn.
(4) 71—79. Four Râgas, Sung at Noon.
(5) 79—90. Four Râgas, Sung in the Afternoon.
(6) 90—101 Six Râgas, Sung in the Evening.
(7) 101—123. Six Râgas, Sungs at Dusk.
(8) 123—143. Six Râgas, Sung in the Night.
(9) 144—166. Ten Râgas, Sung at any time.

167-8. Thus the Râga-Forms have been delineated in the Middle Register. The same kind of delineation applies to the other two Registers, *Mandra* and *Thâra*. And thus many kinds of Roopas, based on sound, of every one of the 51 Ragas have been described.

(b) *The Deity-based Roopas*

1-8. I shall describe the same Râgas, one by one, on the basis of their respective Deities.

169. The deity of *Sankarâbharana* is of white color and beautiful; it is ever fond of dancing: and, again, it wears a garland of lotuses round his neck, vibhoothi (or ashes) on his forehead, and a blood-red garment all round his body.

170. The deity of *Vêlâvali* is of blue color; she constantly moves here and there in the grove of the palm trees, as if she were in search of a young mate: and her constant movement sets her garland in motion and causes her crest to fall down into the hands in which she retains it.

171. The deity of *Bhupali* is of yellowish color; she wears a vibrating bracelet; and she ever moves in the forest to and fro in the manner of a swing, as if she were passionately craving for the embrace of her love.

172. The deity of (Sudha-) *Lalitha* is of white color; she wears a white garment and also different kinds of ornaments; and, at day-break, she waves lights before Siva by way of worship.

173. The deity of *Vasantha* is of white color; he wears a ruddy garment, and also palâsa-flowers on his head; and he dwells at the root of the Mango-tree, the (scattered) seeds of which are (now and then) picked up by the cuckoo with its beak.

174. The deity of *Hindôla* is of white color; he is very beautiful and wears a garland of three kinds of flowers, viz, Asoka, Champakâ, and Kamala; he is fond of sitting in a swing and of being moved by young ladies, to and fro.

175. The deity of (Vibhâsa-) *Lalitha* represents 'a fair exterior and a foul interior'. He is beautiful in body but insincere in mind. Having in his body all the marks of secret love-making with a strange lady; he, at day-break, meets his own afflicted wife, pretends to be sincere to her and even addresses her a few words of endearment.

176. The deity of *Jaithâsri* represents a very clever and also sincere wife who passionately loves her own husband. Her characteristics are those of Mathura; and, again, she is well-versed in the sweet language of that city.

177. The deity of *Dhanâsri* (Dhanyâsi) represents a true wife who is of blue color like that of the Doorva grass, unable to bear the shafts of love for her absent husband, tries to draw his form or likeness in her own cloth, whose tears-shed. while crying, cause her breasts to be bathed, whose neck has become pale and whose tresses of hair remain dishevelled.

178. The deity of *Bharirava* represents the beautiful form of the three-eyed God of white color, who wears Damaru and Thrisoola in his hands, a garland of snakes round his neck, vibhoothi (or ashes) all over his body, and the Moon and the Ganges and also matted hair on his head and whose garment consists of the elepnant's (or tiger's) skin.

179. The deity of *Powravika* represents a white-colored body of slender frame who wears a blue garment, who has her breasts concealed by her long braid of hair as well as by her peculiar bodice, and who—pleased with the spring season—gets fond of sitting in a swing and of its being moved to and fro.

180. The deity of *Thôdi* represents a decorated woman of green color and of sweet speech, who wears ruddy garment, who—living in a forest—plays on a lute and caresses a deer, and who applies to her body the fragrant unguent of the Davala-tree.

181. The deity of *Thurushkathôdi* represents a true wife of a prefectly white color, who has a big braid of hair and wears a long blue garment, and who, unable to bear the shafts of love for her absent husband, repeats his name, while counting the beads held in her hands.

182. The deity of *Mallâri* represents a true warrior of such a blue color as shines from amidst the clouds, who wears a yellow garment and who—with a smiling face—is ever bent upon slaking the thirst of the Châthaka birds.

183. The deity of *Natamallâri* represents a while-colored person, who dances for joy and also causes his peacocks to dance, and who gracefully stands near the root of a Kadaula-tree along with a swarm of bees that hive there

on account of the ever-fresh fragrance with which the atmosphere around it is saturated.

184. The deity of *Gônda* represents a bee-like busy hunter of yellow color, who has placed a peacock's tail-feather in his grey hair, who wears a garland of *Kataja*-flowers, and who holds a bow (in his left hand) and an arrow (in his right hand).

185. The deity of *Poorvagowda* represents a young lotus-eyed person of superior merits, who is as agreeable as the moon, who wears a pair of ruddy cloths, and who worships Hara (Siva) with a garland of lotuses.

186. The deity of *Dêsikâra* represents a ruddy and lotus-eyed person of majestically-slow gait, who wears a gemmed-crown on his head and a sword in his (right) hand, and whose cloth is of variegated color.

187. The deity of (Sudha) *Varâti* represents a young lady of exceedingly white color, who wears a blue garment (round her body) and Mandâra and other flowers (on her head) and who, in the midst of a forest, is pitifully in search for her husband.

188. The deity of *Bahuli* represents a dark-blue-colored lady of slender frame, who shines with betels in her hands, who wearing a good bodice, sports herself in manifold ways, and whose tresses of hair and garment-borders move to and fro, as she walks here and there most beautifully.

189. The deity of *Sâranga* represents a gaily-decorated person of dark-blue color, who wears a yellow garment; who has a bow (on his shoulder-blade) and a lot of arrows (in his quiver), who is endowed wtih the strength of Garuda, and who has, in his hands, a lotus, a conch, a mace, and a wheel.

190. The deity of *Natanârâyana* represents a Kundala-wearing person of exceeding beauty, who is of a dark-blue color like the Indivara, who wears a gemmed-crown, and who—with the to and-fro moving of his yellow garment —dances with great pleasure and enthusiasm.

191. The deity of *Dêvakri* (Dêvakriti) represents a smiling lady of matchless beauty, the whole of whose resplendent body emits sweet fragrance, on account of its being covered with the just-blossoned flowers wherewith the Divine Tree is full, and who has a seat of honor to rest herself upon.

192. The deity of *Saurâshtri* represents an exceedingly white-colored lady whose graments are of variegated color, whose dark-blue-colored bodice covers her breasts in full, whose teeth are red-colored, whose face is as charming as the moon, and who—affected with the shafts of love—goes in search for her lover.

193. The deity of *Gowdi* represents a white, lotus-eyed lady of long arms and cheerful look, whose garment is as white as the churned ocean and whose umbrella is marked with a serpent.

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194. The deity of *Chaithi* represents a ravishingly beautiful lady of white color, who wears a ruddy garment, who decorates her ears with mango-flower stalks, who likes to roam about in forests, and who is reputed to have as sweet a voice as that of the cuckoo.

195. The deity of *Poorvi* represents a proudly tall and beautiful lady of blue color like that of the Doorva grass, who has her hands and feet dyed with red-lac, who wears many kinds of ornament, and who captivates her husband thereby.

196. The deity of *Thrâvani* represents a yellow-colored lady of slender frame and charming tresses who wears a good-looking garland and who, sitting near a plantain tree, fascinates her husland with her swollen breasts.

197. The deity of *Kâmbhôdi* represents a dark blue colored lady of good tresses, who wears a good garland and who, agitated by the sound of the cuckoo and apparently afraid of any stranger's onslaught, calls to her mind her (absent) husband and sheds tears (while solitarily sitting) in her house.

198. The deity of *Nâta* represents a ruddy-eyed but steady-minded horseman of oripment-like yellow color, who wears a garland (of pearls) and who, with sword and shield in his hands, scares away all his enemies in the battlefield.

199. The deity of *Abhiri* represents a beautiful and sweet-voiced lady of a dark-blue complexion and of good tresses, who wears a blue garment over her body and a garland of corals round her neck and whose ears are adorned with good ear-rings.

200. The dêity of *Kalyâna* represents a king resting on his seat of honor who wears a white garment over his body and a gemmed garland round his neck and who chews betels in the midst of the paraphernaliâ of an umbrella and crystal-like chowrie.

201. The deity of *Srirâga* represents an elephant-rider who sits under a golden umbrella with his garment moving to and fro and who, with a lotus-garland round his head, experiences all kinds of enjoyment.

202. The deity of *Mâlavagowda* represents a king who is as blue-colored as a parrot, who wears a garland round his neck and bracelets in his hands who is the expert head of a School of Music which includes Dancing, whose face is often kissed by his wife and whose intoxicated love (swings his body to and fro and) causes his crown to (likewise) move to and fro.

203. The deity of (Sudha) *Gowda* represents a beautiful person with a garland round his neck and betels in his hands, who has a deer's ichor as his forehead-mark, who wears a white cloth somewhar soaked in saffron-water, and about whose body there is sweet fragrance.

204. The deity of *Karnâta* represents a woman-hunter of blue-colored neck with a sword and an elephant-tusk in his hands, who is as brave as he is amorous, and who wears a pair of fish-shaped ear-rings.

205. The deity of *Atâna* represents a love-smitten person of sky-color, who with a garland of Kutaja-flowers enjoys very much the sexual intercourse.

206. The deity of *Suvarnanâta* (which is also called Châyânâta) represents a ruddy-eyed and garland-wearing person of white color, who is as much a fighting soldier as he is a coaxing lover and who wears a snow-white cloth and a good pale-red turban.

207. The deity of *Hammira* represents a young, beautifully white-colored, and brave appreciator of smiling face, who wears a red cloth, who is fond of chewing betels, and who is an enthusiastic sportsman and has therefore a stick and a ball with him.

208. The deity of *Kêdâra* represents a sage keenly bent upon meditation, who wears on his head matted hair, the Ganges, and a digit of the moon and round his neck, a lot of serpents and whose body is besmeared with vibhoothi (ashes).

209. The deity of *Vihangada* represents a fragrant-bodied person of moon-like white color, who carries a parrot with him, who fascinates the mind of the love-smitten ladies, and who wears a good cloth over his body and an arrow and a bow in his hands.

210. The deity of *Mâlâsri* represents a deer-eyed and garland-wearing lady of slender frame, who, with a lotus in her hands, sings beautifully from near the root of a mango-tree and who smiles on meeting her own husband.

211. The deity of *Dhavalâ* represents an auspicous lady of white color, excellent teeth, and beautiful frame of body, who wears an unguent-applied-yellow cloth and a girdle over it and who holds in her hands, a lamp wherewith to wave the lights before an idol, by way of worship.

212. The deity of *Mukhâri* represents a very learned lady of dark-blue color with Vina in her hands, who, overpowered by love, is unable to bear up against her husband's separation and whose breasts are covered with many a gemmed ornament.

213. The deity of *Râmakri* (Râmakriti) represents a very charming lady of gold-color and of shining teeth, who wears a blue cloth and brilliant ornaments and who, on approaching her husband, speaks to him in a whispering voice.

214. The deity of '*Pâvaka* represents the beautiful, dark-blue-colored Gôpala, playing on the Vina, during his never-ending sports of pleasure, who is fond of applying various sorts of the unguent to his body.

215. The deity of *Saindhavi* represents a tall, white-colored lady of slender frame but of fierce appearance, who has a pair of big buttocks, who walks like an elephant, whe wears a red cloth ovet her body and Thrisoola in her hands and who is willing to fight.

216. The deity of *Asâvari* represents a merciful housewife of blue color who covers her body with the peacock's tail-feather, who wears on her head the ever-moving plantain leaves, who is of majestic appearance, like the Malaya mountain, and who beautifully plays on the flute.

217. The deity of *Dêvagandhâra* represents an impassioned person of white color, who, with a white lotus in his hands, wears a white cloth, who shines with many kinds of ornament, who has a seat of honor to rest upon, and who is worshipped by the Dêvas.

218. The deity of *Mâravi* represents a tall, moon-faced woman of gold color, long tresses, rolling eyes and matchless beauty, who wears a ruddy cloth and who, in battlefied, drives all the kings away.

219. The deity of *Paraj* represents a tall, white-colored, and garland-wearing person of slender frame, who wears an arrow and a bow and who is humble in spite of his being praised by the choral music of the girls in accompaniment with the thalas.

The Author's View of his Work

220. As regards the Deity-based Râgh-Forms, they do differ in different countries according to their respectively different usages in connection with the manners language, and so forth. This, however, is immaterial to our purpose.

Nâda vs. *Dêva*

221. While the Deity-based Râga Forms are only *a few*, the Sound-based Râga-Forms are, like the virtues of Brahma, *endless* and cannot therefore be counted.

222-223. To the objection, ingenious though, that this book is a flimesy production and is therefore fit, if at all, to be read only by dull wits, my answer is that, if looked at by the knowing people from the right point of view, the objection will fall flat to the ground. Of the *creeper* of my Work, the manifold writings of my predecessors form the *root*; the young reader's becoming proficient therein forms the *leaves*; the satisfaction derived therefrom by the right-minded people forms the *flowers*: and the final dedication of my Book to Siva (Uma's Lord) forms the *fruits*.

Colophon

224. Sôma (-nâth), son of Mudgala (-soori), finished this (work, viz, *Râgavibôdha*) in Saka 1531, Saumya Year, Asvini (Purattâsi) Month, Sukla Paksha, Hastha Nakshathra, Agni Thithi, and Sômavâra.

ERRORS CORRECTED

INTRODUCTION

Page. 1. Insert ‘Raga Forms’ for ‘Musical Compositions’.

„ 31. Insert IV for III.

„ 56. In Fig. 28, delete *Ri* in the 6th column of the 4th Mêla and insert it in the same column of the 3rd Mêla.

TEXT

N. B. Each of the following figures indicates the number of the verse of a Viveka.

VIVEKA I

१. स्थानविशेषख्यातं ३. संख्यावन्नाथमेङ्गनाथजनैः। ५. जयति तु विपुलाख्यास्पृक्। ८. क्रमाज्ज्ञेयम्॥ १३. तिरोजनाडीषु १६. तथाऽम्बुधयः। २०. द्व्यन्तर्नैष्टोऽन्यरवः २०. रिषभस्तृतीयसार्यौ २१. षोडश्यष्टादशीस्थितौ. २९. ततः षट्. ३०. शुचेर्गात्साधारणतश्च ३१. किं तूक्तरिधगमानां. ३२. यथायोग्यम् ३४. कल्लिनाथोऽपि॥ ४०. तदिह स प्रथमः॥ ४८. तत्तत्क्रमैर्युक्ता॥ ४९. ततः शेषाः ५१. यथार्हगुणितैस्तदनु गुणकगुणकतुल्यसंख्याकाः। ५१. मूलक्रमाद्द्वितीयद्वितीयतोऽन्त्यादयो ५४. लोप्योऽङ्क ५६. आरोहणात्तथाऽवरोही। ५७. सविशेषवर्णगुम्भोऽलंकारोऽत्र. ६१. षड्जारोहिगतास्ते ६३. इति स स बिन्दुर्यदारोहे॥ ६४. यत्रैकोत्तरवृद्ध्यावृत्तिः ६५. त्रिस्वरकाऽऽद्या कला तथाऽन्ये द्वे। ६८. द्विस्वरकाऽऽद्या. ६८. कला तथैव ६८. आदिमकलाऽऽद्यान्त्यौ॥ ६९. द्विः प्रथमतृतीयकमध्यमा परास्तद्वदुज्झितैकैकाः। ६९. त्रिस्वरकाऽऽद्यकलाऽन्याः परपरग्रहणात्॥ ७१. निःकूजिते. ७२. पञ्चमतश्चतुरस्ततोऽवरोहेच्चेत्। ७६. द्वित्रिचतुःस्वरककलाः. ७८. यस्मिन्गायेत्स तारमन्द्रप्रसन्नाख्यः।

VIVEKA II.

१. मयाऽभिधास्यन्ते। ४. धर्मस्तयाऽश्वमेधे। ५. तस्माद्गायन्त इति श्रुतेस्तया। ८. रन्ध्रं तिर्यक् चलच्छङ्कोः॥ ९. त्वचलशङ्कोः। ११. स्दीर्घविपुलमसृणशिराः। ११. वीणादण्डान्तर्गतदण्डोऽधःपक्ष उत्कीलः॥ १२. उच्चोच्चान्यत्रिपदः सचतुरयः पत्रमूर्धांशः॥ १४. दोरका दृढास्त्रिगुणाः। १५. उक्ताऽत्र शुद्धमेलाऽथ मध्यमेलेति सा द्विधा साऽपि १७. साऽन्या. १८. वामाऽऽद्या। २६. तृतीयकां. ३१. साधारणादि. ४५. तृतीयका. ५०. श्रुती चास्याम्॥ ५२. अतिप्रसिद्धा न ते ततो नोक्ताः।

VIVEKA III.

४. यस्य मताश्चत्वारो द्वौ तीव्रतममुखौ मतौ यस्य। ९. ब्रवेऽशाङ्कान्। २०. न भवेत्। ३१. मुखारीमेल etc. ३७. कैशिकिनिः। ४२. विशुद्धगौडादिकाश्चान्ये॥

VIVEKA IV.

११. संपूर्णो १८. सदाऽगनिर्दैवपूर्वगान्धारः। २६. कम्प्रः। २७. कम्प्रमनिर्देशकृत्पूर्णः॥ ४३. गेयः। ४४. तुरुष्कतोडी ४६. दृष्ट्वा ४७. मेलग्रहादिपूर्णत्वाद्यैक्येऽप्येषु।

VIVEKA V.

५. श्रीरागो. ८. प्रभृति तु सायाह्नके च सौराष्ट्रयाः। १४. देश्याम्।
Page. 32 Line 3. इत्यनुहत्यहतिपीडादोलनानि।

TRANSLATION

Page. 1. Insert 'generally' for 'ally' in the last line.